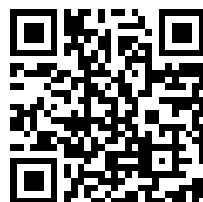

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ETNOLOGISKA STUDIER

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PARACAS TEXTILES

Selected from the
Museum's Collections

BY

ANNE PAUL

GÖTEBORGS ETNOGRAFISKA MUSEUM

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Gothenburg, Sweden. Museum.
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PARACAS TEXTILES

Selected from the
Museum's Collections

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ANNE PAUL

GÖTEBORG

1979

EDITOR'S PREFACE

For a very long time we have in this museum cherished a wish to make a publication about our archeological textiles from South America.

In 1976, Dr. Anne Paul of Austin, Texas, visited the museum on a scholarship to study our Paracas textiles. This gave us the impetus to work on this volume. Dr. Paul was persuaded to write the manuscript. She and Dr. Sven-Erik Isacsson, curator of our American collections, have selected the textiles reproduced in this volume.

The majority of our Paracas textiles came to the museum in the thirties. Our collections are generally regarded as being of a very high quality. What is exceptionally noteworthy is the fact that most of the textiles are said to have come from the same *fardo*.

After the publishing of Alan Lapiner's "*Pre-Columbian Art of South America*", a work which contains quite a few items from our museum, the interest in our South American textiles has increased substantially.

Anne Paul has made some very keen observations and reinterpretations and it is our hope that this work will further the interest in and knowledge of this very fascinating and important material. It must be pointed out, however, that this volume is not a complete catalogue of our Paracas textile collections, only about one third has been treated in this work.

I wish to thank Dr. Anne Paul for her willingness to undertake the laborious task of writing this manuscript, Dr. Sven-Erik Isacsson, who has handled most of the correspondence, checked the manuscript and been responsible for the illustrations, mss Gunilla Sonnhagen and Ann Hedeberg, who have assisted in, among other things, the analyses of the various techniques in which these textiles are made, and mr. Lennart Pettersson, who has taken the photographs except nos. 4, 5, 16, 18, 19, 21 and 38 for which mr. Folke Sörvik is responsible.

Finally I wish to thank *Statens Humanistiska Forskningsråd* and *Wilhelm och Martina Lundgrens Vetenskapsfond* whose financial support has made this volume possible.

Göteborg in May

Kjell Zetterström
Director

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ACKNOWLEDGEMENTS

The research for this study of the collection of Paracas textiles in the Göteborgs Etnografiska Museum was made possible by a grant from the Texas Swedish Cultural Foundation in the winter of 1976. Dr. Kjell Zetterström, Director of that museum, Sven-Erik Isacsson, Curator, and Dr. Henry Wassén, former director of the museum, as well as many other museum personnel, were extremely generous to me in several ways. First, permission was granted to examine and photograph all pertinent Paracas material in the collection, including those objects stored in inaccessible areas. This involved the help of many people who took time from their normal schedules to facilitate my work. Second, the active interest of Sven-Erik Isacsson and Henry Wassén in the Paracas materials was a source of encouragement for me. They stimulated discussions that eventually led to the idea of preparing a catalogue for that part of the collection. Finally, all of these Swedish friends and their families taught me about their culture with a hospitality that made my stay in Göteborg very rewarding on a personal level.

The following chapters include discussions on the wrapping of a Paracas mummy bundle, Paracas garment types, and the images which are embroidered on those weavings. These remarks are based on fourteen months of work with material in the Museo Nacional de Antropología y Arqueología in Lima, Peru, funded by a Fulbright-Hays doctoral dissertation grant in 1977-78. I would like to thank everyone in that museum who aided me in my research.

I am grateful to numerous people who helped me in the preparation of this manuscript. Dr. John O'Neill, Director of the Museum of Natural Science at Louisiana State University, has patiently examined dozens of drawings of birds in Paracas textiles, including those in the Göteborgs Etnografiska Museum, trying to identify them by species. In addition, Ing. Manuel Rios of the Universidad Agraria in Lima aided in the identification of flora and fauna from the south coast of Peru, as depicted in the Paracas textiles. Thanks are also due to Solveig Turpin, Dr. Richard Townsend, Dr. Jane Dwyer, Dr. James Neely, and Elayne Zorn, all of whom contributed their advice.

All drawings were meticulously done by Marilyn Harper; Gunilla Sonnhagen completed the technical analyses of the textiles.*

I thank both of them for their contribution to this study. Finally, I am deeply indebted to Sven-Erik Isacson, whose continuous help with the Paracas material has made this publication possible.

INTRODUCTION

The prodigious importance attached to cloth by pre-Columbian Peruvian cultures has been well-documented since the Spanish conquest, both by ethnohistorians and by the archaeological record. The function of cloth in the Andes transcended the customary role of protection, emphasizing changes in status within the life cycle and serving as a principal ceremonial good. Cloth had multiple duties: new clothes were woven to mark moments of transition within a human life, weavings were offered as a major sacrificial item in state religious ceremonies, and "exchanges of cloth were an integral part of diplomatic and military negotiations".

In his discussion of cloth in the Inca state, John Murra notes that "of all life's crises and their association with cloth, death is the best documented in archeology, the chronicles, and in ethnology".² The seventeenth-century chronicler Cobo, for example, observes that the elite deceased was dressed in his finest attire and jewelry, buried, and surrounded with offerings such as new garments, food, drink, and the instruments which were the symbols of his office in life. He also notes that periodically the tombs were opened in order to renew the offerings of cloth and food.³

While Cobo describes highland practices, Cieza de Leon gives an eyewitness account of burial customs on the south coast of Peru. He states that precious things were interred with the dead. Ornaments and cloth were placed with the body in the grave, which was opened at intervals for the renewal of clothes and food.⁴

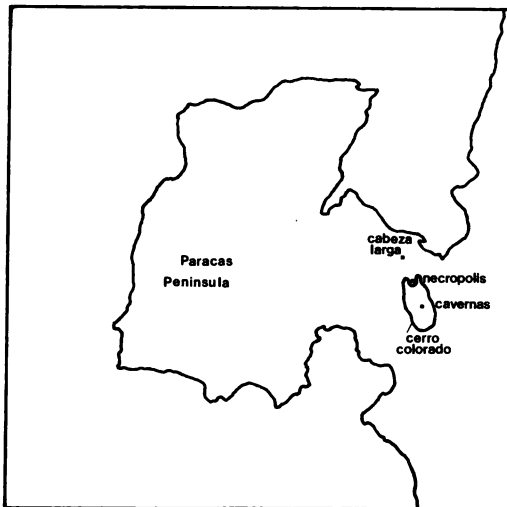
* Drawing explaining 4-2 stem stitch on page 49 (Appendix A) was made by Ingrid Midsem. Technical terminology follows mainly Bird & Bellinger: *Paracas Fabrics and Nazca Needlework*. The Textile Museum. Washington, D.C. 1954. (Editor's note).

The chronicles of the sixteenth- and seventeenth-century Spanish observers support archaeological indications of a long Peruvian tradition of veneration of ancestors. The careful preparation of the dead for burial is attested to by evidence gathered from excavations of coastal sites, where climatic conditions encourage preservation of perishable goods.

Among the materials removed from burial grounds on the south coast, perhaps there are none more intriguing than those pertaining to Paracas culture, renowned for the abundance and quality of elaborately decorated textiles placed with the dead. Although the iconography of these weavings has not yet been fully interpreted, it is probable that the garments and their images expressed cult themes and duties, offices of rulership, and the ideological world of the people who made and wore them.⁵ In order to gain insights into the role of cloth within Paracas culture, and to explain the meaning of some of the embroidered images, a thorough study of individual pieces is obligatory.

One of the largest bodies of Paracas textiles and related ritual paraphernalia outside of Peru is in the collection of the Göteborgs Etnografiska Museum in Sweden (hereafter referred to as GEM). Several of the Paracas items in this museum are unique; all of them can provide valuable information about the culture which produced them. Because of its size and diversity of objects and imagery, the GEM collection warrants special study.

The purpose of this study is twofold. First, it is intended to familiarize the scholar with the range of Paracas material in the Göteborgs Etnografiska Museum by presenting pieces previously unpublished. In addition, more information about items already published elsewhere is included. Second, it is an attempt to make the material more accessible to the museum visitor unfamiliar with Paracas culture. It is hoped that some of the obscurity surrounding objects so far removed in time and space from their original context will be partially dispelled in the following discussions.



ARCHAEOLOGICAL RECORD

The Paracas Peninsula juts out into the sea between the Pisco and Ica valleys on the south coast of Peru, forming two bays: Bahía de Paracas to

the north and Lagunillas to the south. The most salient characteristic of this granite -shale land area is its unremitting aridity. The sandy surface is almost devoid of vegetation; occasional desert plants cloak the sides of dunes.⁶

Atmospheric conditions on the Paracas Peninsula fluctuate throughout the day. Dawn is foggy, cool and calm, while midday is very warm with generally hazy skies. The most climatically active time of day is the late afternoon, when strong winds blowing from the southwest send silt and sand sweeping over the surface of the peninsula with relentless intensity (the word paracas means dust storm in Quechua). This brief turbulence subsides by dusk, and the air becomes cold and still.

The Bahía de Paracas is a deep-water harbor which supports an abundant marine population; the expanse of beach that rings the bay is the stage for endless avian activity. Other animals, such as the desert fox and snakes, also inhabit the area.



View of Paracas Peninsula from top of Cerro Colorado looking north over the bay. (Photo: A. Paul)

Slightly inward from the southern shoreline of the Bahía de Paracas a granite porphyry hill called Cerro Colorado rises gently from the sloping plain. Its surface is thinly veneered with very pale mauve-tinted gravel, extremely varied in tonality depending upon the pattern of shadows cast by overhead clouds. The visual richness created by the texture and coloration of Cerro Colorado contrasts sharply with the grayish- beige desert below, and sets it apart as something special among the land formations on the Paracas Peninsula. It is this zone, an area so dry that archaeological remains have been preserved for hundreds of years, that held buried in its sands the Paracas textiles to be discussed in this catalogue.

Paracas-style textiles appeared in collections in Peru and abroad as early as the first decade of this century, but because they had been looted by huaqueros (professional grave robbers) they were devoid of context, their gravelot and archaeological associations unknown. The first scientific excavation of sites pertaining to Paracas culture began in 1925 in parts of a zone described above, Cerro Colorado. In July of that year the Peruvian archaeologist and then Director of the Museo de Arqueología Peruana, Julio C. Tello, accompanied by the North American Samuel K. Lothrop of Harvard University, initiated exploration of the Paracas Peninsula. According to Tello, they arrived at the site of Cabeza Larga, overlooking the Bahía de Paracas, on the afternoon of July 26.⁷ Excavation of the site, which exhibited evidence of huaquero activity when Tello and Lothrop found it, was started the following month.

Within the same year a second site, approximately one kilometer south of Cabeza Larga on the summit of Cerro Colorado, was discovered. Deep, bottle-shaped tombs or "caverns", cut into the hill, served as receptacles for burials and offerings. These tombs, named Cavernas by Tello, were partially excavated by the end of 1925.

Scientific excavation continued in the area over the next 22 months, when on October 25, 1927 the first bundle from a third site, located between Cavernas and Cabeza Larga, was discovered buried in the sandy north slope of Cerro Colorado. Named the Necropolis, the mass burial precinct eventually yielded 429 conical-shaped fardels which were removed between December, 1927 and April, 1928.

The most elaborate of burials from the sites on the Paracas Peninsula come from the Necropolis. Subsequent to their removal from the earth, the bundles were transported to the Museo de Arqueología Peruana in Lima (they were later moved to the Museo Nacional de Antropología y

Arqueología, Lima). Under the supervision of Tello, some of the largest bundles were opened, starting in 1927. In August, 1930, the government of Peru was overthrown by a military revolution; during the reorganization of the museum which followed this event, Tello resigned as its director. Study of the Necropolis bundles by Tello stopped, not to be resumed for over two years.

During the period from early 1931 until late 1933 clandestine activities by huaqueros on the Paracas Peninsula produced quantities of undocumented textiles which left Peru to enter foreign collections. It was probably at this time that an unidentified person acquired a collection of Paracas textiles and other artifacts which he donated to the Göteborgs Etnografiska Museum in 1935.

The material remains recovered from the Paracas sites named above represent a time period of approximately 450 years, spanning from 600 B.C. to 150 B.C. Jane Dwyer has established a style sequence for the textiles, in which their development is shown to fall into four phases (two of which comprise an early and late subphase). These phases coincide with the temporal phases Early Horizon Epochs 9 and 10 and Early Intermediate Period Epochs 1 and 2, time periods defined by Menzel, Rowe, and Dawson on the basis of pottery in the Ica Valley.⁸

The formal construction of a Paracas image falls into one of two broad stylistic categories. The first, called the "linear" style, emphasizes the geometric form of figures by creating an image whose contour is based on straight horizontal, vertical, and diagonal lines. In the linear style "all elements of the design figure are created by a series of narrow, closely spaced parallel lines".⁹

The second method of constructing forms is referred to as the "block color" mode. It "consists of forms created with solid color areas rather than with numerous multicolored parallel lines. The form is first outlined and then filled in completely with the same color stitches ...".¹⁰ The block color mode utilizes curved shapes, foreshortened forms, many iconographic details, and a range of colors wider than that used in the linear style, resulting in an image which is visually more clear. (For a comparison of the two styles, see 35.32.189 and 35.32.80 in the GEM collection. The first example illustrates a feline in the linear style, while the second example depicts a feline in the block color mode).

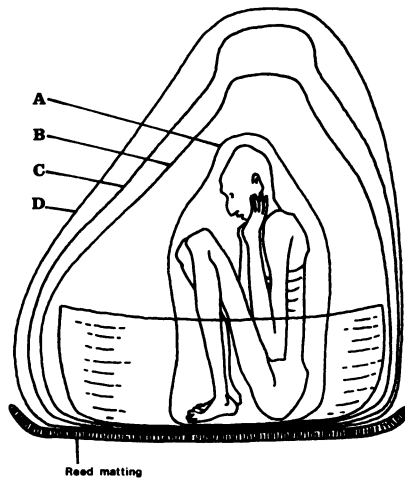
According to Dwyer, the earliest phases in the sequence are those which exhibit characteristics of the linear style, while the later phases use the block color mode. She notes that in some phases both methods of

formal construction were used simultaneously, oftentimes associated in the same gravelot or mummy bundle.¹¹

The Paracas objects which entered the GEM collection in 1935 allegedly came from one mummy bundle, although this has never been proven. Iconographically, stylistically, and technically, the GEM textiles relate closely to the Necropolis material in the Museo Nacional de Antropología y Arqueología in Lima. For these reasons I believe that the material in Göteborg was originally associated with the Necropolis site. In the following sections of this catalogue all remarks on the wrapping of a Paracas mummy bundle, the Paracas garment types, and the themes which appear on those garments are based on a study of material from the Necropolis site only.

DESCRIPTION OF A PARACAS MUMMY BUNDLE

The largest of the Paracas Necropolis mummy bundles measured 1.50 meters in diameter at the base and 1.50 meters in height before their opening. The bulk of the offerings in these conical- shaped fardels was cloth and garments, but many other smaller items of ritual paraphernalia were placed with the deceased. Although no two bundles were exactly the same in their contents nor in the sequence of those contents, the wrapping



Drawing 1

procedure followed a definite pattern. In order to understand how a fardel was made, the following description will reconstruct a hypothetical bundle. Relying on the accounts made by persons who participated in the opening of Necropolis bundles, and using my own notes on the objects found in those bundles, I will suggest the possible steps in the wrapping of an elite deceased person from Paracas.¹²

The cadaver was bent into a tight fetal position, and held in place with a rope which was tied just below the knees and around the back of the torso. The body was naked, but adorned with a shell necklace and bracelets. A sling made of vegetal fibers, and a headband, were bound around the cranium. A gourd bowl containing food offerings (a corn cob, yuca, and beans) was placed next to the chest, supported by the legs. Other items of ritual significance were distributed in the interstices created by the position of the body. These included several small rectangular and round pieces of thinly-hammered gold, wrapped and tied in a cloth, an obsidian-blade knife, a small (3 centimeters in diameter when tied) leather pouch filled with powdered cinnabar and tied with a cotton string, a sling, a feather fan, and three balls of camelid fiber yarn. A turban was wound around the body and a poncho was doubled and placed flat on the back. The body with all of the above artifacts was shrouded in a plain cotton cloth, and set into a basket. (Level A in Drawing 1).



Drawing 2 – Corresponds to level A

After the swathed body was placed in the basket, numerous weavings were folded and wedged into empty spaces around the base of the cadaver. These offerings included several fancy ponchos and tunics, and large, undecorated finely-woven pieces of cloth. A round stone club with a

wooden handle inserted through a hole in the center of the stone was put among the pieces of cloth. At this point, the bundle was cloaked below the head with an elaborate mantle, and a loincloth was draped over the back and shoulders. A skirt was then wrapped around the fardel, starting at the base and ascending to shoulder level where the ends of its ties were looped around each other. Two small ponchos were carefully doubled two times and arranged on the back of the neck (see Drawing 2). A plain cotton cloth of fine weave was wrapped around the head several times, forming a topknot; another similar cloth was then wrapped around the body and shoulders and up over the head. The basket was still uncovered at this point.

The entire parcel, including basket, was then wrapped in several layers of coarse textiles which were secured in place with overcast stitches. In areas where the cloth did not fit smoothly over the bundle, the excess material was gathered and sewn together with irregular overcasting to take up the slack. On the top of the bundle a piece of string was coiled around a bunching of material in order to create a topknot at the crest of the head. (Level B in Drawing 1). Another large, coarse wrapping cloth was wound around the bundle, sewn in place at its seams, and folded several times at the top, increasing the size of the knot. A cord was twined around this knot several times. (Level C in Drawing 1). A headband was wound clockwise around the bun formed at the top of the mummy, and secured by tucking the free end into one of the revolutions of the band.



Drawing 3 – Corresponds to level C

At this stage in the construction of the fardel a wooden staff was put at a diagonal against the bundle, which was then wrapped below the headband with several embroidered mantles. A fox skin cut longitudinally down the ventral side and opened out flat was set on top of the head, hanging down the back of the body, and a feather fan was placed in the area of the torso (see Drawing 3).

Finally, the complete fardel was enveloped with a long exterior wrapping cloth, and the bottom of the bundle was covered with reed matting. (Level D in Drawing 1).

The number of textiles and associated artifacts recovered from the Paracas mummy bundles during their unwrapping varied from fardel to fardel. A large bundle may have included well over one-hundred items when all wrapping cloths, cords, etc. were counted. In order to discover what meaning these objects had within Paracas culture several important questions, still unanswered, must be considered. What offerings were placed together within a single fardel and why? What is the range of textile images distributed within a bundle and how are those images related? What is the relationship between images and garment types?

The answers to these questions should help to decipher the theme or central idea of the bundle unit, which will provide a key to an understanding of the ideological system of the Paracas people. These issues are currently being studied by scholars and will not be dealt with in this catalogue. Instead, the remaining discussions will focus on descriptions of garment types and of the Paracas textiles in the GEM collection.

DESCRIPTION OF PARACAS GARMENT TYPES

The complete wardrobe of an elite inhabitant of Paracas in 150 B.C., as revealed by the contents of the mummy bundles from the Necropolis, consisted of the following garment types: headband with terminal appendages, headband without terminal appendages, turban, poncho, tunic, mantle, skirt, and loincloth. Although leather sandals are known from the archaeological record, none has been found in the bundles from the above cemetery. Woven bags, prevalent in other pre-Columbian cultures, are not represented in the weaving production of Paracas Necropolis.

Many Paracas Necropolis mummy bundles provide evidence that garments were designed in sets. Several different articles of clothing within one bundle were woven and decorated in the same colors and with the same theme. For example, a turban (35.32.185), a poncho (35.32.186), and a mantle (35.32.187) in the GEM collection are matched in color composition and design, forming a suit of clothing.

The following descriptions of the above garment types present information on their shape and size, and on their patterning arrangements. Garment construction is not discussed in detail. All definitions refer to a garment which is opened and viewed flat; directional orientations are those of the reader.

Headband with terminal appendages

A band of approximately 6 centimeters in width and of varying lengths (one in the collection of the Museo Nacional de Antropología y Arqueología in Lima measures 899 centimeters) was wrapped around the head numerous times. Both ends of complete specimens are ornamented with four or five tubular "finger" attachments.

Illustrations in this catalogue: See 35.32.66, 35.32.183, and 35.32.180. In the latter, the left-hand figure on the fourth level is depicted wearing a headband.

Headband without terminal appendages

A second type of band, one without finger attachments, was used as a headband. This type of belt-like headpiece has various dimensions; it varies in width from approximately 1 centimeter to 8 centimeters, and may be as long as 660 centimeters.

Illustration in this catalogue: See 35.32.116.

Turban

A turban is a long rectangular weaving, usually gauze-like in its construction. Based on its representation in the embroidered figures, it was placed on the head so that one end was left hanging free to the side or back of the wearer.

The average size of a turban is approximately 190 centimeters by 80 centimeters. A border runs along both lengths of the garment, turns each corner, and partially follows the width edge; the center of the width edge is never closed off by the border. The central field of a turban is normally left free of embroidery, although there are examples in which the field is

decorated with rows of figures. Short fringe or tabs may be added to the border edges.

Illustrations in this catalogue: See 35.32.184 and 35.32.209. In the latter, the figure wears a turban.

Poncho

The poncho is a rectangular weaving with a neck slit that runs parallel to the length of the garment. It was pulled over the head to be worn hanging over the torso. As in all examples of Paracas clothing, the poncho was not cut and tailored. Rather, the rectangular structure of the fabric was retained. The Paracas poncho varies greatly in size; the smallest ones cover only the upper body to mid-chest, while the largest ones fall to below the waist. In some examples, a piece of cloth (approximately 20 centimeters by 12 centimeters) resembling a tail piece is sewn to the back edge of the garment.

Many Paracas ponchos are decorated with embroidery. In such examples, borders are added to the neck slit edges and to the exterior edges of the garment. There are two L-shaped borders on the outside edges, placed diagonally to each other. These L-shaped units never completely seal off the field; two "breathing spaces" in diagonal corners are always retained.

The field of the poncho is usually undecorated although there are examples in which it is filled with rows of embroidered figures. Short fringe or tabs may be sewn to the edges of the exterior borders.¹³

Illustrations in this catalogue: See 35.32.186, 35.32.181, 35.32.188, 35.32.68, and 35.32.189 for examples of ponchos. The figure represented in mantle 35.32.208 may be wearing a shoulder poncho, and the left-hand figure in the fifth row of 35.32.180 wears a poncho with tail piece.

Tunic

A tunic is a rectangular weaving with a neck slit, similar to a poncho except that it is doubled lengthwise and sewn up the two sides, leaving openings for the arms. Its length varies; although it usually falls to around the hip area, there are Paracas tunics which reach only to the mid-chest level and others which reach considerably below the hips. Some tunics are quite wide, so that when worn they would have covered the upper arms, giving the impression of sleeves.

A tunic may have fringe around the exterior edges, fringe sleeves, and embroidered decoration like that described for the poncho.

Illustration in this catalogue: See 35.32.120. Many of the images embroidered on the textiles in the GEM collection are described as wearing tunics, although the similarity between the tunic and the poncho makes it difficult to distinguish between the two in embroidered representations. Garments depicted on images are referred to as tunics, unless unsewn side seams are clearly visible.

Mantle

The mantle is a large rectangular garment averaging 275 centimeters in length and 130 centimeters in width. It is usually composed of two webs sewn together along their lengths (one exception to this is mantle 35.32.118 in the GEM collection). The mantle was probably wrapped around the shoulders and draped over the arms as a cloak.

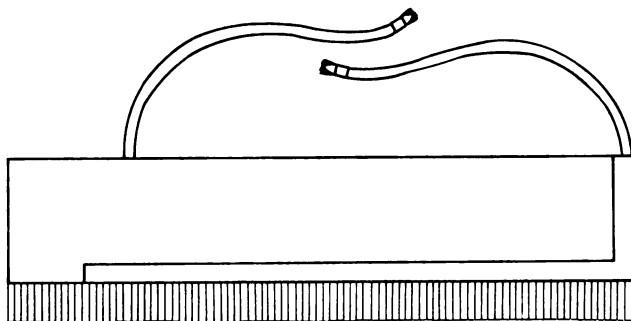
Most Paracas mantles are embellished with embroidered figures; there is great variety in the patterning arrangement on the ground cloth. The GEM collection has several mantles with embroidered decoration. One (35.32.209) has a border along both lengths; each of these turns two corners and runs part of the width edge. As in the turban described above, the lateral borders never meet; there is always a space of ground cloth left visible. Rows of embroidered figures fill the field of this mantle, and fringe is sewn to the edges along the borders.

A second example (35.32.69) has one border down the length over the web seam, in the center of the ground cloth. The two long sides were originally finished with tabs.

Illustrations in this catalogue: See 35.32.209, 35.32.208, 35.32.69, and 35.32.118. In addition, the left-hand figure in 35.32.132 is depicted with a garment that is probably a mantle. Note the indication of a border along one edge.

Skirt

The skirt is a rectangular weaving approximately 250 centimeters by 50 centimeters. It has two ties attached to the upper long edge; these were used to secure the garment around the waist after it was wrapped two or three times around the body. An example of a Paracas skirt is illustrated below:

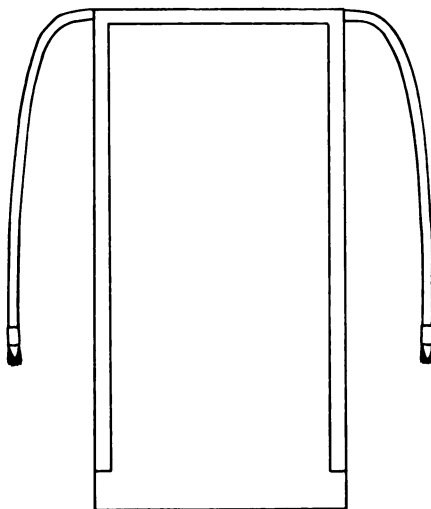


The Paracas skirt is decorated with embroidered borders which are placed along the right-hand and bottom sides. The bottom border does not extend all the way to the left-hand edge. Some Paracas skirts have long tabs sewn along the bottom edge; tassels are attached to the end of the ties. The central field is usually left free of designs.

Illustrations in this catalogue: See 35.32.129. A representation of a skirt on a painted image is seen in 35.32.180.

Loincloth

The loincloth is a rectangular cloth with two ties sewn to the corners of one of the short edges, as illustrated in the following diagram:



It is slightly shorter than 1 meter and approximately 50 centimeters wide.

The loincloth was pulled between the legs, with the free end secured by the ties which wrapped around the waist. The flap hung down to the back of the wearer.

Although the central field is never ornamented, the loincloth may have a decorative border. This extends around three sides (a portion of the two lengths and the one width which has the ties); the longitudinal borders terminate before reaching the other width edge. Short fringe is added to the border edges and a tassel made in the cross-knit looping stitch technique is attached to the end of each tie.

Illustrations in this catalogue: The GEM collection has no actual specimen of a Paracas loincloth. However, representations of this garment are seen in 35.32.184, 35.32.208, and 35.32.209.

CATALOGUE

Any eventual interpretation of the iconography of Paracas textiles must be based on a clear reading of the individual images. In order to learn how to read the text of Paracas garments the vocabulary of forms must first be learned. All attributes must be identified; it is the consistent clustering of a set of attributes that defines a theme.

This chapter is a catalogue of many of the pieces in the GEM collection of Paracas textiles. Other artifacts are also included in order to illustrate several of the attributes which appear in the textile imagery. In all examples a photographic detail of the design unit is presented; when possible, a photograph of the entire garment is published. Each entry begins with the following basic information:

1. Description of garment type or object
2. Accession number in the GEM collection
3. Dimensions
4. Material out of which object is made
5. Technique (see Appendix A for an illustration of the term stem-stitch used in this catalogue)

Second, the number of design units within the piece and their patterning arrangement are provided in order to establish the context of the image. All stippled areas in the drawings indicate those parts of the textile which

are no longer extant. Finally, themes are described in detail so that the viewer unfamiliar with Paracas weavings can more easily decipher the visual information presented. A list of the attributes which appear on the images is included in Appendix B.

1. Headband (Plate 1)
2. 35.32.66
3. 450 cm×6 cm
4. Camelid fiber
5. Tubular cross-knit loop stitch

Context of image:

Sixty-two figures are stacked vertically along each side of the length of this headband. The one undamaged end has four fingers, each of which has three small designs on either side. Yellow feathers (breast feathers from the blue and yellow macaw) are tied around the headband at the junction with the fingers.

Description of image:

A two-headed bird has a smaller bird inscribed upside-down in its body and a cat in each wing. The heads are depicted in profile view, while the wings, legs, body, and tail are shown as though looking down on them from above.

The linear and block color modes of formal construction (described above) almost never appear together on the same textile. Both styles are represented in all garment types, with one exception: the headband with terminal appendages never carries an image depicted in the block color mode. Rather, the design unit is always either in the linear style or is abstract.

1. Headband (Pl. 2)
2. 35.32.183
3. 5 cm×378 cm
4. Camelid fiber
5. Rep braid

Description:

One end of this headband has eight finger appendages, each one a grouping

of yarns of a single color; the other end is incomplete. Diagonal stripes run in two directions, criss-crossing to create a plaid pattern.

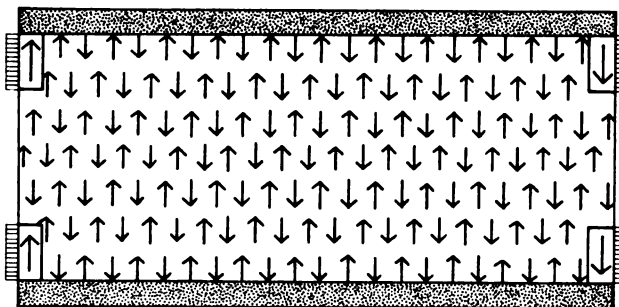
1. Headband (Pl. 32)
2. 35.32.116
3. 1.3 cm × 658 cm
4. Cotton warp, camelid fiber weft
5. Tapestry

This belt-like headband has a series of eleven different design units, all of them geometric with the exception of a row of lima beans.

1. Turban (Pl. 3)
2. 35.32.184
3. 190 cm × 78 cm
Border width: 9 cm, exclusive of tabs; each tab is 1.5 cm × 1.5–2.5 cm
4. Ground cloth: cotton warp, cotton weft
Decoration: camelid fiber
5. Ground cloth: plain weave
Border and images in staggered rows in field: solid embroidery, 4–2 stem stitch
Tabs: Knotted buttonhole stitch

Context of image:

The field of this weaving is embroidered with seven horizontal rows of figures; the number of figures per row is 21, 21, 23, 23, 21, and 21. Each corner of the turban has an additional figure as part of the embroidered border. Vertical and lateral orientation are illustrated below:



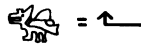
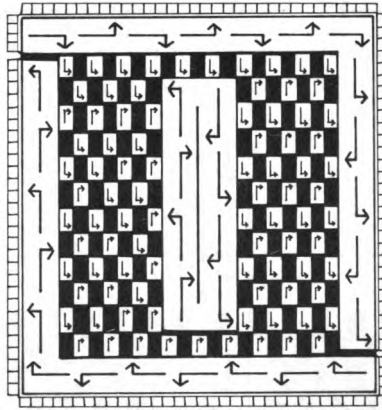
Description of image:

A human figure dressed in a tunic, loincloth, and anklets is depicted in the inverted head pose. He has non-human feet. An elaborate whiskered face mask covers the nose and mouth and wraps around the eyes. Two trophy or serpent heads are attached to the side of the face, and two signifiers stream from a golden headpiece. While the hand-held trophy head is easily recognizable, the object grasped in the other hand is not so readily identifiable. The small projections at the bottom end of the artifact are similar in appearance to the teeth-studded handle of a knife in a private collection in Darmstadt, Germany.¹⁴ Possibly, then, the object depicted here is a knife with elaborate handle. The same figure appears in an unattached border in the GEM collection (35.32.203). This border has seven figures, each on a different color ground, and was originally one of the two missing longitudinal borders from turban 35.32.184.

1. Poncho (Pl. 4, 5)
2. 35.32.186
3. 75 cm×71 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border and images in staggered rows in field: solid embroidery, 4–2 stem stitch
 Edging: cross-knit loop stitch
 Tabs: knotted buttonhole stitch

Context of image:

The distribution of images within the field and borders of this poncho is seen in the following diagram:



Description of image:

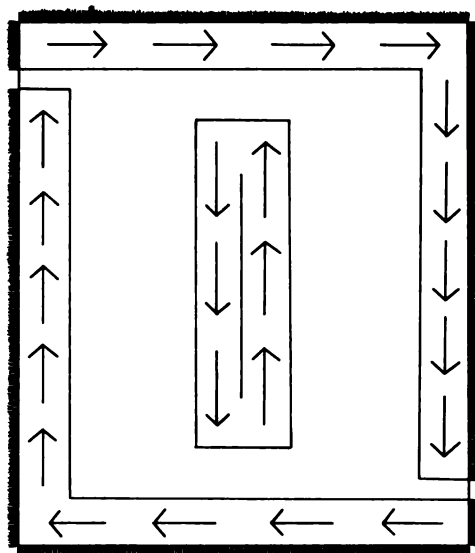
Many images in Paracas textiles are composite, combining more than one animal in the same figure. In this example, the crest, white collar, and pattern of feathers are all characteristic of the adult male condor, the pectoral fin is shark-like, and the shape of the snout, color division of the head and the dentated jaw are suggestive of the killer whale (Orca gladiator). A human hand displays a trophy head, while the feet are non-human.

This poncho forms a matching set with a mantle (35.32.187) and a turban (35.32.185) in the GEM collection.

-
1. Fragment of poncho (Pl. 6)
 2. 35.32.181
 3. 67 cm×60 cm
Border width: 6 cm
 4. Ground cloth: cotton warp, cotton weft
Decoration: camelid fiber
 5. Ground cloth: plain weave
Border: solid embroidery, 4–2 stem stitch
Fringe: overcast to border

Context of image:

The distribution and orientation of the embroidered figures in this poncho are indicated in the following diagram:



The figures on the left and right sides of the diagram and around the neck alternate in their lateral orientation.

Description of image:

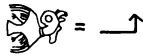
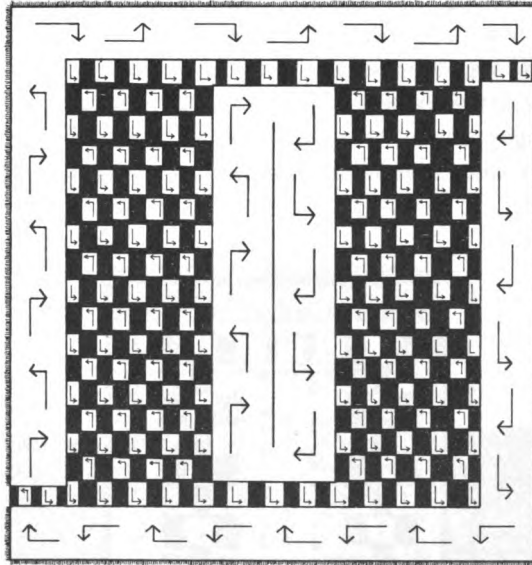
An anthropomorphic figure with non-human feet stands in an inverted head pose. He wears a tunic, feather cape, whiskered mouth mask, golden headpiece, and hair pendants and has two feathers attached to the head. A long tongue and four signifiers have serpent head terminators.

Two borders (35.32.196a–b), each measuring 125 cm×5 cm, are embroidered with the same design. Originally they were part of a turban which formed a set with this poncho.

1. Poncho (Pl. 7)
2. 35.32.188
3. 74 cm×70 cm
Border width: 6 cm (neckline border width: 8 cm)
4. Ground cloth: cotton warp, cotton weft
Decoration: camelid fiber
5. Ground cloth: plain weave
Border and images in staggered rows in field: solid embroidery, 4–2 stem stitch
Edging: cross-knit loop stitch
Fringe: overcast to border

Context of image:

Figures are arranged in a checkerboard design in the body of the garment, and in exterior and neckline borders. This is illustrated in the following diagram:



Description of image:

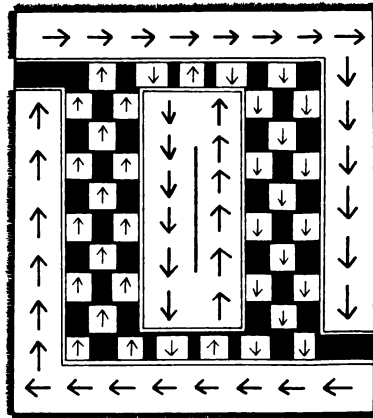
The bird depicted here is the adult male condor. The identifying characteristics are the crested head (only the male of the species is crested), the ripple down the back of the head, the collar, and the patterning of the wing feathers (young condors do not have the lighter colored feathers). This condor is represented in a flying pose, with wings extended and the feathers of the wingtips separated in a manner diagnostic of the condor in flight.

A turban (35.32.190) forms a matching set with this poncho.

1. Poncho (Pl. 8)
2. 35.32.68
3. 81 cm×72 cm
Border width: 9.5 cm
4. Ground cloth: cotton warp, cotton weft
Decoration: camelid fiber
5. Ground cloth: plain weave
Borders and images in staggered rows in field: solid embroidery 4–2 stem stitch, 6–4 stem stitch, 8–4 stem stitch
Edging: cross-knit loop stitch
Fringe: overcast to border

Context of image:

The distribution and directional orientations of figures are seen in the diagram below:



Description of image:

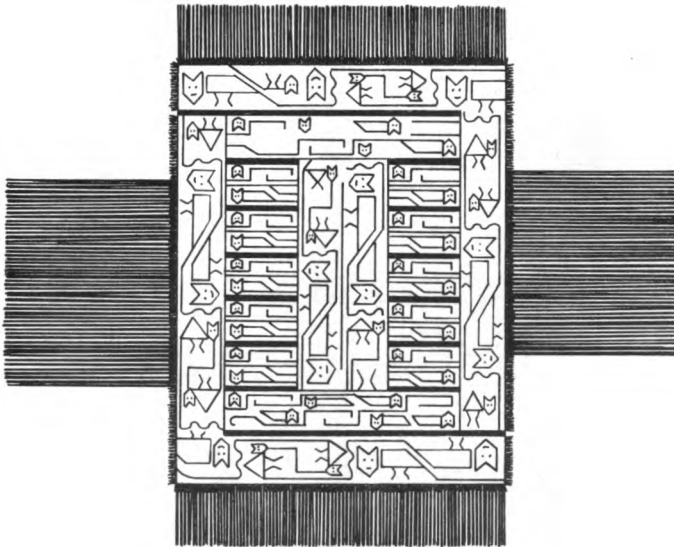
A winged double-headed bird has two other birds inscribed upside-down in its body. The heads are seen in profile, while the body, wings, and tail are represented from an aerial point of view.

-
1. Poncho (Pl. 33)
 2. 35.32.189
 3. 83 cm×65 cm (length is 100 cm including fringe and width is 133 cm including fringe sleeves)
Border width: 9 cm

4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border and bands in field: solid embroidery, 4-2 stem stitch, 6-4 stem stitch, 8-4 stem stitch
 Edging: cross-knit loop stitch
 Fringe: overcast to border

Context of image:

A poncho with fringe sleeves (some fringes are missing) has embroidered borders around the exterior and interior edges, and embroidered bands in the field. The arrangement of figures is seen in the diagram below:



Description of image:

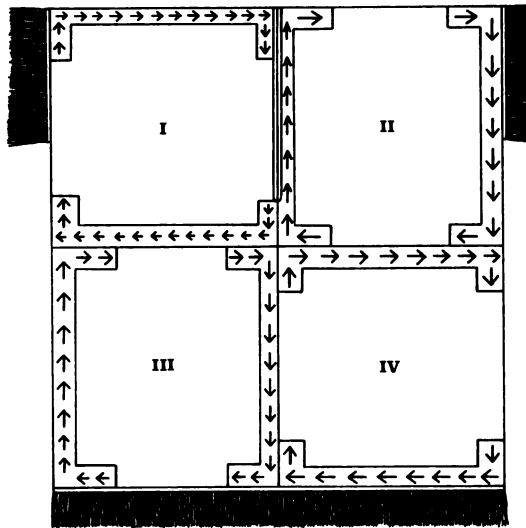
The design unit in this poncho is a feline with two other cats inscribed in its body. The long meandering tail terminates in a smaller feline whose tongue has a trophy head ending. The entire unit is interlocked with another like it, and the resulting empty spaces are filled with smaller cats.

1. Tunic (Pl. 9, 10)
2. 35.32.120
3. 60 cm×64 cm
Border width: 2 cm
4. Camelid fiber
5. Ground cloth: plain weave
Border: solid embroidery, 4-2 stem stitch
Edgings: plain and patterned cross-knit loop stitch

Context of image:

A tunic comprised of eight rectangular units, each a solid color, has fringe sleeves and fringe along the bottom edges. Each of the eight woven units is decorated with embroidered bands that are arranged in the same way as exterior borders on mantles and turbans. Each of these bands carries a different image, and the number of images per rectangular unit varies. The diagrams below indicate the number of figures in each unit on both sides.

Description of images:



Side A

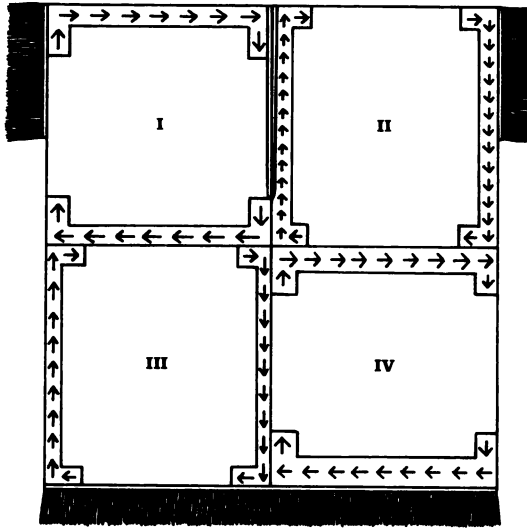
Side A

I. A fish, possibly a shark, holds a trophy head in one hand. The motif resembles that on a mantle border, 35.32.77, suggesting that this tunic formed part of a set with that mantle.

II. An anthropomorphic figure with streaming hair holds a spear. Although not exactly the same, the image is similar to that in border 35.32.84. This tunic may have formed part of a set with that mantle.

III. An anthropomorphic figure stands in a frontal position. Certain details of the face, such as the prominent ears and the nose, resemble those in the figure in border 35.32.84, although the image here holds nothing in the hands and does not have long streaming hair.

IV. An anthropomorphic figure holds a trophy head.



Side B

Side B

I. This animal may be a fox, looking back over its shoulder.

II. I am unable to identify this motif.

III. This long-necked bird is unidentifiable.

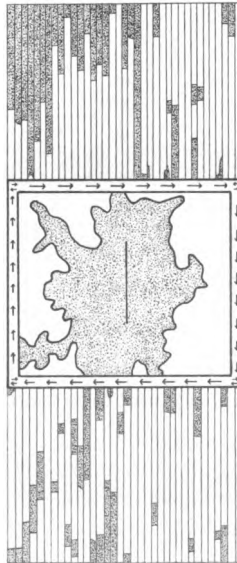
IV. This bird is unidentified. Although it is not like the condor seen in 35.32.129, the two pieces may have been related to each other and to the garments mentioned above as part of a set, based on a common color scheme and the disposition of figures in blocks of solid colors.

-
1. Fragment of weaving (Pl. 11, 12)
 2. 35.32.205
 3. 220 cm×92 cm including fringe
82.5 cm×92 cm excluding fringe
Border width: 4 cm

4. Ground cloth (central field): cotton warp, cotton weft
 Ground cloth (border): cotton warp, cotton weft
 Decoration (border): camelid fiber
5. Ground cloth: plain weave, with lateral edges in warp-faced plain weave (width of these edge strips is 5.5 cm on the left and 4.5 cm on the right)
 Border: solid embroidery, 4-2 stem stitch
 Field: painted
 Edging: cross-knit loop stitch
 Woven fringe: painted, overcast to border

Context of images:

Painted Paracas textiles, and those which combine painting and embroidery, are very rare. This piece has thirty-three embroidered figures along the four edges, other embroidered figures in each corner, a painted scene in the field, and painted designs on each of the woven fringes (there are thirty-five tapes on one side and thirty-seven on the other). The distribution of embroidered figures is indicated in the following diagram:



The function of the weaving is unknown. According to its modern reconstruction it was a poncho with woven fringe in the front and back. One unusual feature of this piece is that, unlike other examples of Paracas

ponchos, the embroidered borders continue all the way around the four edges, closing off the two customary “breathing spaces”.

Description of images:

Embroidered border figure

This anthropomorphic figure wears a tunic, skirt, anklets, hair pendants, golden headpiece, and feather headpiece. Two cat-like ears are also shown on the head. The figure holds a trophy head. Hanging from the head and attached to ends of a belt are four sharks.

Embroidered border corner figures

Each corner has a set of small images with human legs and arms, a human face with golden headpiece and hair pendants, and a shark body.

Painted field

The scene in the painted field is difficult to reconstruct because of its extremely damaged condition. There are at least four large anthropomorphic figures, one in each corner, dressed in tunics, loincloths, leggings and face masks. Also visible are several smaller human figures, one of which holds a trophy head and knife, and many long signifiers.

Painted woven fringes

Each tape is painted to represent serpents' bodies which are decorated with various designs, such as beans, other vegetation motifs, golden headpiece motifs and geometric designs.

1. Fragment, possibly a skirt (Pl. 13, 34)
2. 35.32.129
3. 150 cm×42 cm
Border width: 9.5 cm
4. Ground cloth: camelid fiber warp, camelid fiber weft
Decoration: camelid fiber
5. Ground cloth: plain weave
Border and bands: solid embroidery, 4–2 stem stitch
Edging: cross-knit loop stitch
Fringe: overcast to border

Context of image:

This weaving is in a fragmentary condition, making it difficult to determine its garment type. The width of the piece and the presence of one

border along the length suggest that it may have been a skirt, although there are no traces of ties. The border figures are embroidered in rectangular units of different colors. The field is decorated with double bands placed at right angles to the longitudinal border and decorated with the same figure in smaller scale.

Description of image:

This is a male condor, identified by its crest and collar.

1. Mantle (Pl. 14, 35)
2. 35.32.118
3. 180 cm×84 cm
4. Camelid fiber warp and camelid fiber weft
5. Interlocked plain weave

Description:

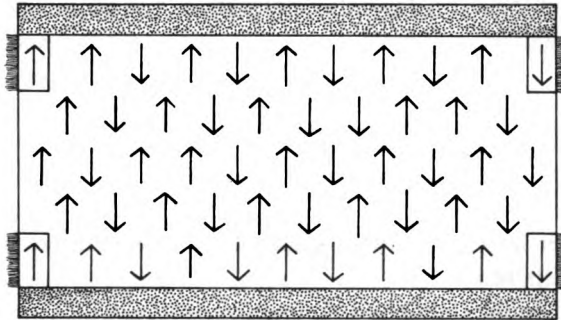
This mantle has 240 design units (arranged in twenty rows in one direction and twelve in the other), each of which consists of four squares of diminishing size placed one inside the other.

It is rare among Paracas weavings not only in its technique, but also in its purely geometric design. Garments with non-figurative designs occur only occasionally within Paracas (with the exception of headbands, which very commonly have non-figurative designs). Based on the material this author has studied it is often the mantle, as opposed to other garment types, which carries such a design.

1. Mantle (Pl. 15)
2. 35.32.208
3. 219 cm×113 cm
Border width: 12.5 cm
4. Ground cloth: camelid fiber warp, camelid fiber weft
Decoration: camelid fiber
Fringe: overcast to border
5. Ground cloth: plain weave
Border and images in staggered rows in field: solid embroidery, 4–2 stem stitch
Edging: cross-knit loop stitch
Fringe: overcast to border

Context of image:

This mantle has five rows of embroidered figures in the field and one border figure in each corner. The number of images per row is 11, 10, 11, 10, and 11. Lateral orientation alternates from figure to figure; vertical orientation is indicated in the diagram below:



Description of image:

A figure in a static pose wears a tunic, possibly a poncho, a loincloth (with two sides of the flap behind the body visible), and anklets. His head is wrapped in what may be a net, and is adorned with a golden headpiece and a circular appendage whose identity is unknown. The figure's face is painted. Hand-held attributes include a straight staff and spear.

-
1. Staff (Pl. 16, 17, 18)
 2. 35.32.180
 3. Length: 93 cm
Diameter: 1.7 cm–3.4 cm
 4. Wood (unidentified), cotton fiber, and leather¹⁵
 5. Leather is stretched around wood and secured with stitches of cotton thread

Description:

Although many of the figures on Paracas embroidered textiles carry staves (such as the anthropomorphic image described in the previous entry), actual examples of this type of ritual paraphernalia are not common. The scepter in the GEM collection is unique in its design. Six pairs of figures (the bottom pair destroyed) are disposed one above the other:

Level one (from top of staff):

The figure on the left is adorned with a golden headpiece, hair pendants, and mouth mask, from which emerges a long tongue. He holds a trophy head in one hand and a fan in the other, and wears a skirt. The chest is bare, revealing a skeletonized torso.

The figure on the right has a face mask that covers the mouth area and circles around the eyes. His attire consists of hair pendants, a pectoral, a tunic, and leggings, and he holds a knife and a trophy head. The feet are non-human.

Level two:

The figure on the left wears a tunic, loincloth, and leggings, and holds a knife and trophy head. In addition to hair pendants, his head is adorned with a feather headdress and a knife. His costume appears to include a cape and feathered tail.

The figure on the right has a skeletonized torso, wears a skirt, and holds what may be a net bag in one hand. The head, depicted upside-down, has a mouth mask, golden headpiece, and long loose hair.

Level three:

Both figures stand facing the viewer. On the left, the costume consists of a face mask, hair pendants, golden headpiece, tunic, skirt, and leggings. A trophy head is held to the mouth. On the right, the attire includes a tunic, possibly a poncho, a loincloth, leggings, face mask, and semi-circular headpiece. One hand clutches a knife, while the other holds an unidentified object.

Level four:

The figure on the left stretches his arms out to his sides, displaying a short baton in one hand and unidentified object in the other. Although he wears a skirt, pubic hair is visible. Additional costume elements include a mouth mask and headband. The identification of the object on his chest (with a depiction of a trophy head) is unknown.

The figure on the right has a golden headpiece, hair pendants, mouth mask, pectoral, tunic, skirt, and leggings. The hand-held object is unidentified.

Level five:

Neither figure is visible in its entirety due to damage to the staff in this

area. The image on the left has a mouth mask, wristlets, poncho (with the short "tailpiece" hanging in the small of the back), skirt, and leggings. Two objects which may be feathers are attached to the forehead.

The figure on the right has a skeletonized torso and wears a skirt and mouth mask.

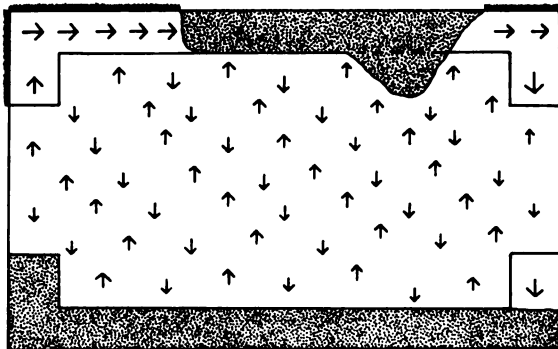
Level six:

The images on the bottom level are no longer extant.

1. Mantle (Pl. 19)
2. 35.32.209
3. 260 cm×160 cm
Border width: 14.5 cm
4. Ground cloth of central field: camelid fiber warp, camelid fiber weft
Ground cloth of borders: cotton warp, cotton weft
Decoration: camelid fiber
5. Ground cloth: plain weave
Borders and images in staggered rows in field: solid embroidery, 4–2 stem stitch
Edging: cross-knit loop stitch
Fringe: overcast to border

Context of image:

This mantle has seven rows of embroidered figures. Originally the number per row was 7, 8, 9, 8, 9, 8, and 7. In addition, at each end of the top and bottom rows is another figure which forms part of the border. One longitudinal border is destroyed and the other partially destroyed, but based on the size of the extant border figures there were approximately 15 or 16 in the mantle's original state. The diagram below illustrates the orientation of the figures:



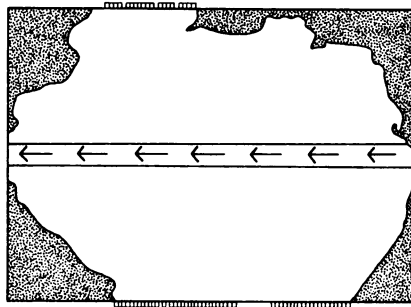
Description of image:

A figure in a static pose wears a tunic, loincloth, anklets, turban, and feather cape with tail. Although the author has never seen an actual specimen of this type of cape, most representations of it in Paracas embroideries include a thick band around the neck; it is possible that this was part of the structure of the cape, used to attach the garment to the body. A knife is inserted in the headdress; hand-held objects include a straight staff and a staff with projectile point and two hanging attachments. The suspended objects are possibly bells, simultaneously shown from two points of view: looking up from below into the bell and looking straight on at the clapper. For another representation of the same object, see Figure 7 of GEM 35.32.179, in which the three-dimensional nature of the weaving makes it easier to identify the bells.

-
1. Mantle fragment (Pl. 20)
 2. 35.32.69
 3. 200 cm×143 cm, exclusive of tabs; each tab is 2 cm×2 cm
Border width: 11.5 cm
 4. Ground cloth: cotton warp, cotton weft
Border cloth: cotton warp, cotton weft
Decoration: camelid fiber
 5. Ground cloth: plain weave
Border: solid embroidery, 4-2 stem stitch
Tabs: knotted buttonhole stitch, double-faced

Context of image:

Seven figures are embroidered in a vertical row that runs the length of the center of the mantle, as indicated in the diagram below. The figures are upright, alternating in their lateral orientation.



Description of image:

This figure is depicted in a bent head pose. His head is decorated with a feather headdress, a golden headpiece, circular hair pendants (attached to braids), and face painting. He wears a short tunic with belt, a pectoral, bracelets, and anklets; one hand grasps a fan while the other holds a striped staff and an object x, which in this example may be a sling. Signifiers, terminating in serpents' heads, emerge from the mouth and waist.

1. Border fragment (Pl. 21, 22)
2. 35.32.198
3. 330 cm×13 cm, exclusive of tabs; each tab is 3.5 cm×4 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4-2 stem stitch
 Edging: cross-knit loop stitch
 Tabs: solid embroidery, 4-2 stem stitch, plain and knit stem finish

Context of image:

Eight figures are placed in a vertical row, alternating in lateral orientation. The border is lined with rectangular tabs, each of which carries a small design. The border was originally part of a mantle; eight loose figures (35.32.211) cut from the ground cloth are in the GEM collection.

Description of image:

Some images in Paracas textiles are so complex visually that initially it is difficult to decipher all attributes. Careful study, however, reveals many of the same variables seen in other figures.

In this example, an anthropomorphic being with non-human feet with faces is shown in an inverted head pose, with both arms extended up and to one side of the body. His tunic is shown with sleeves, visible at the point where each arm joins the torso. In addition to leggings, anklets, and bracelets, this figure wears very elaborate head ornaments. His large whiskered mouth mask covers the mouth, nose, and cheeks; hair pendants are visible between the mask and the golden headpiece.

Suspended from either side of the headpiece is a trophy body. The heads are presented upside-down like the head of the principal figure, with

the torsos and tubular legs hanging below. The heads are depicted with face painting. A large signifier terminating in a feline face and arms issues from the top of the golden headpiece. The interior of this signifier is filled with object x's. Two smaller signifiers emerge from behind the trophy bodies and a third, in the form of a tongue, comes out of the mouth of the main figure. The latter terminates in a feline image which is repeated in the tabs. One hand holds a small trophy head, while the other grasps a larger head and two golden headpieces.

1. Border fragments (Pl. 36)
2. 35.32.204 35.32.197
3. 282 cm×14 cm 285 cm×13 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4-2 stem stitch
 Edging: cross-knit loop stitch
 Fringe: overcast to border

Context of image:

These two borders are from one mantle. Each has thirteen figures which are aligned vertically, and alternately face left and right.

Description of image:

A figure in the bent head pose has non-human feet and limbs which have lengthwise stripes (partially concealed by leggings and anklets on the legs). He wears a feather headdress, a mouth mask, and a tunic. The tunic seems to have a "tail piece" with attached signifier hanging from behind. Other attributes include an object x clutched in one hand and a signifier emerging from the torso.

1. Border fragment (Pl. 23)
2. 35.32.210
3. 25 cm×12.5 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4-2 stem stitch

Context of image:

These fragments and those with the accession number 35.32.212 were originally part of a mantle.

Description of image:

This image is one of the more bizarre examples in Paracas weaving, and is not easy to read. Underneath the wealth of detail is a figure in the inverted head pose. Arms with bracelets have human hands which clutch short staves, golden headpieces, and object x's. The head is covered with a whiskered face mask; five signifiers emerge from the chin area. Two trophy bodies spring from the temples of the head.

The figure wears a shell necklace and tunic. A large face with eyes, nostrils, and a gaping mouth with teeth is attached to the bottom edge of the tunic. From the jaw of this "monster" face emerge four golden headpiece motifs and the principal figure's legs, with non-human feet. Four signifiers with peculiar flower-shaped projections issue from the head area of the main figure.

1. Border fragment (Pl. 24)
2. 35.32.202
3. 200 cm×17 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4-2 stem stitch
 Edging: cross-knit loop stitch
 Fringe: overcast to border and between figures

Context of image:

Nine figures are stacked in a vertical row, with the color of the background field changing from one image to the next. Each figure is separated from those contiguous to it by fringe, a treatment unique to this piece.

Description of image:

An anthropomorphic figure with non-human feet stands in an inverted head pose. An elaborate headpiece and hair pendants, as well as bracelets, anklets, leggings, and a tunic are part of the figure's costume. Signifiers

emerge from the shoulder area of the body, while a ornithomorphic-anthropomorphic figure ascends from the mouth.

1. Border fragment (Pl. 37)
2. 35.32.79
3. 140 cm×16 cm
4. Ground cloth: camelid fiber warp, camelid fiber weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: unfinished embroidery, 4-2 stem stitch

Context of image:

Eight figures are stacked in a vertical row, alternating directions of feet and of hand-held objects.

Description of image:

An anthropomorphic figure in a static pose is shown with a knife in one hand and a staff in the other. He wears a tunic with a belt-like attachment terminating in trophy heads. Two signifiers ending in trophy heads spring from his head.

This unfinished border is illustrative of one working method used by the Paracas embroiderer. Each figure is first outlined with thread of what will be the background color. The background is subsequently filled in with embroidery stitches. Rows of running stitches between the feet of one image and the signifier of another are used to space the figures evenly. The body of each design, filled in after the background, was not completed in this example.

1. Border fragment (Pl. 25)
2. 35.32.84
3. 280 cm×14 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4-2 stem stitch
 Edging: cross-knit loop stitch

Context of image:

Fifteen anthropomorphic figures are stacked in a vertical row, with the

lateral orientation of certain attributes (such as the direction of the flow of the hair) alternating from figure to figure. The background color changes from one image to the next.

Description of image:

An anthropomorphic figure with ears, face painting, and a protruding tongue faces the viewer in a static pose. His long hair falls to one side and he holds four feathered spears in one hand, and a knife and a long stick in the other. Hair-like streamers flow from the hand with the knife and from the back of the figure's garment.

This border was originally part of a mantle which formed a matching set with a tunic (35.32.120).

1. Border fragment (Pl. 26)
2. 35.32.80
3. 190 cm×16 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4–2 stem stitch
 Edging: cross-knit loop stitch
 Fringe: overcast to border

Context of image:

Eight images are arranged in a horizontal row, alternating vertical orientation.

Description of image:

A feline identified as a Gato Montes (*Felis colocolo*) is represented with five trophy heads in the upper part of the body and with a human face on each paw. The body of this species is divided horizontally by differentiation in the color of its fur, and the legs and tail are banded. The whiskers of the *Felis colocolo* are not long, but its facial fur has marks which look like extensions of the whiskers. This species of cat lives in valleys, and is today the largest predator on the south coast of Peru.¹⁶

1. Border fragment (Pl. 27, 38)
2. 35.32.132
3. 225 cm×10 cm, exclusive of tabs; each tab is 1.5 cm wide and 1.2 cm high

4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave
 Border: solid embroidery, 4-2 stem stitch
 Tabs: solid embroidery, 4-2 stem stitch

Context of image:

This border fragment contains seven and one-half pairs of figures placed in a horizontal row, alternately shown upward and downward.

Description of image:

Most anthropomorphic figures on Paracas embroidered textiles appear alone. An exception to this rule is a pair of personages referred to here as the "companion figures". The figure on the right wears a short tunic with attached signifier, a feline headdress, a golden headpiece, hair pendants, and pectoral. He holds a fan in one hand; the other hand clutches a golden headpiece with the companion, who wears hair pendants, a shell necklace, a long skirt, and a mantle with signifier. This figure grasps a tuber in one hand.

1. Necklace (Pl. 28)
2. 32.16.120
3. Length: 55 cm. Size of shells: 6-7 cm×2.5-3.5 cm.
4. Cotton, mussel shells
5. Cotton band braided

Description:

Many of the attributes given to the embroidered figures on Paracas garments may be identified by comparison to the real object. For example, a necklace made of trapezoidal-shaped pieces of shell attached to a braided collar is the type of ornament shown on the left-hand figure in 35.32.132.

1. Border fragment (Pl. 29)
2. 35.32.176
3. 280 cm×34 cm
4. Ground cloth: cotton warp, cotton weft
 Decoration: camelid fiber
5. Ground cloth: plain weave

Border: solid embroidery, 4-2 stem stitch

Edging: cross-knit loop stitch

Fringe: overcast to border

Context of image:

Twenty-one images are placed end to end along this border fragment, which was originally part of a mantle. A narrow sub-border along the inside of the border carries the same design in miniature.

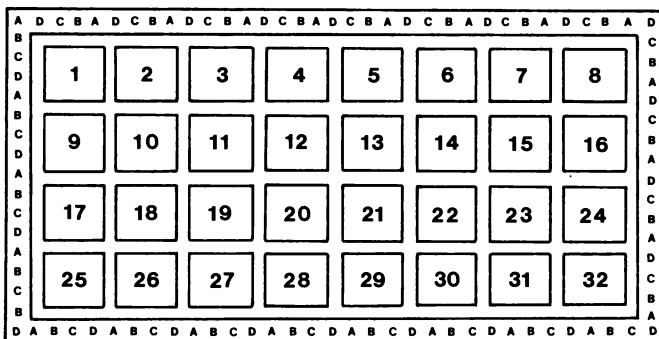
Description of image:

The image of a two-headed bird is like that seen in the poncho described above (35.32.68), and may have formed a matching set with that garment. In this example only one of the two inscribed birds is upside-down.

1. Rectangular weaving (Pl. 30, 39)
2. 35.32.179
3. 100 cm×52 cm
4. Camelid fiber
5. Three-dimensional cross-knit loop stitch

Context of images:

A Paracas garment is usually decorated with repetitions of a single design unit; only rarely does more than one theme appear in a single weaving, such as here. Thirty-two figures are arranged in four rows of eight images each, with smaller figures around the border. This is indicated in the following diagram:



Description of images:

1. An unidentifiable composite creature has feline ears, whisker-like appendages, and a protruding tongue. It is depicted with wings and tail feathers. Legs are shown with anklets. (See Figures 18 and 21 for comparison).
2. Two human figures with flowing hair emerge from a plant-like form (one end terminates in roots) that also resembles the golden headpieces seen in earlier illustrations. One figure holds a cat (probably of the species *Felis colocolo*) by its tail. All of the above issues from the top of a face with serpent "whiskers".
3. The characteristic marking around the eye and the pattern of the tail feathers identify this bird as a falcon. (See Figures 20 and 30).
4. An anthropomorphic figure with a torso in the form of a bean (a motif which appears frequently in Paracas iconography), wears a loincloth and leggings, and holds a staff and serpent in either hand. The whiskered head is placed upside-down on the body, with the protruding tongue depicted as object x. A golden headpiece motif is attached to the hilum of the bean.
5. This anthropomorphic being has a bean body, anklets, and a tuber in one hand. A signifier issues from the hilum of the bean and an object x emerges from the lower torso. The head faces upward, with protruding tongue and whiskers.
6. The author is unable to identify this motif.
7. An anthropomorphic figure in a bent head pose wears a tunic with sleeves, a necklace, anklets, and an unidentified object around one arm. A bent staff from which hang two bells, and a tuber, are clutched in the hands. A flowering branch with roots is placed in front of the torso and head, and a face ornament springs from the top of the head.
8. A human figure holds a flowering tuber to his mouth while a knife is supported by one arm. He is depicted with a golden headpiece, loincloth, and anklets.
9. Although the banded wings in this figure are atypical of the condor, the crested head and distinctive white collar identify the bird as an adult male condor. The protrusion from under the beak is probably a representation of the crop that bulges out from the neck after the bird has eaten heavily.
10. A figure wearing a whiskered mouth mask, a headpiece with attached signifier, a tunic, and anklets, holds bean pods and an object x.
11. Six hummingbirds surround an eight-petaled flower. (See Figure 31).

12. This figure wears a headpiece with pendants, a pectoral, a skirt, and anklets. Hand-held attributes include a striped staff, fan, and tuber.
13. A bird with outspread wings, holding a fish in its beak, may be an Inca tern (*Larosterna inca*). The distinctive physical characteristic of this bird is a tuft of feathers which curve outward from the sides of the head. The Inca tern lives near rocky coasts, feeding on small fish which it catches by making shallow dives into the water. (See Figures 19 and 28).¹⁷
14. A trophy head and an object x are clutched by a person dressed in a tunic, leggings, and necklace.
15. An anthropomorphic figure peers from behind a flowering plant form, holding a staff, knife, and an object x in his hands. He has anklets and leggings. (See Figure 32).
16. The markings around the eye, the zig-zag pattern on the tail feathers, and the spotted-effect created by the feathers of the wings identify this bird as a falcon. The real bird, however, does not have anklet markings.
17. Flowering branches with roots of an unidentifiable plant emerge from the body of a frog. The crescent-shaped projections on each side of the body represent vocal sacks, which puff up when this amphibian is going to fight or sing.
18. The author is unable to identify this bird by species.
19. This bird, possibly an Inca tern, is the same as that in Figures 13 and 28.
20. This bird is a falcon. (Compare to Figures 3 and 30).
21. This bird, similar to that in Figure 18, is unidentified as to its species.
22. The crested head and prominent collar suggest that this is a representation of a condor. An object x is attached to the bird's neck.
23. An anthropomorphic figure similar to that in Figure 8 wears a tunic, necklace, and anklets, and holds a spear. Other attributes associated with this figure are an object x, golden headpiece motif (running parallel to the face), and a flowering tuber which partially covers the face.
24. This is a representation of a crustacean (Order Malacostraca), probably a crayfish. The pereiopods (the clawed first leg of the crayfish is greatly enlarged), antennae, stalked eyes (a second set of human eyes is added to the top of the head), segmented body, and a broad tail consisting of five segments are visible.
25. Another bird like those seen in Figures 18 and 21 is unidentifiable by the author.

26. An unidentified bird is associated with a flowering tuber.
27. A figure with its upper torso in the form of a stepped fret wears a golden headpiece, skirt, and anklets. He clutches a golden headpiece with both hands.
28. This bird, possibly an Inca tern, is the same as that in Figures 13 and 19.
29. The following objects, attached to cords which wrap around a central core, are depicted from top to bottom: sprouting bean pod, tuber, tied pouch, flowering tuber, golden headpiece motif, tuber, object x, and flowering tuber.
30. This bird is a falcon. (Compare to Figures 3 and 20).
31. Five hummingbirds, each shown with three feathers to either side of its legs, surround what may be a cross-section of the hallucinogenic San Pedro cactus (*Trichocereus pachanoi*).¹⁸ (For comparison see Figure 11).
32. This image is similar to that in Figure 15, except that here the staff terminates with a projectile point and the knife has a trophy head handle.

Border:

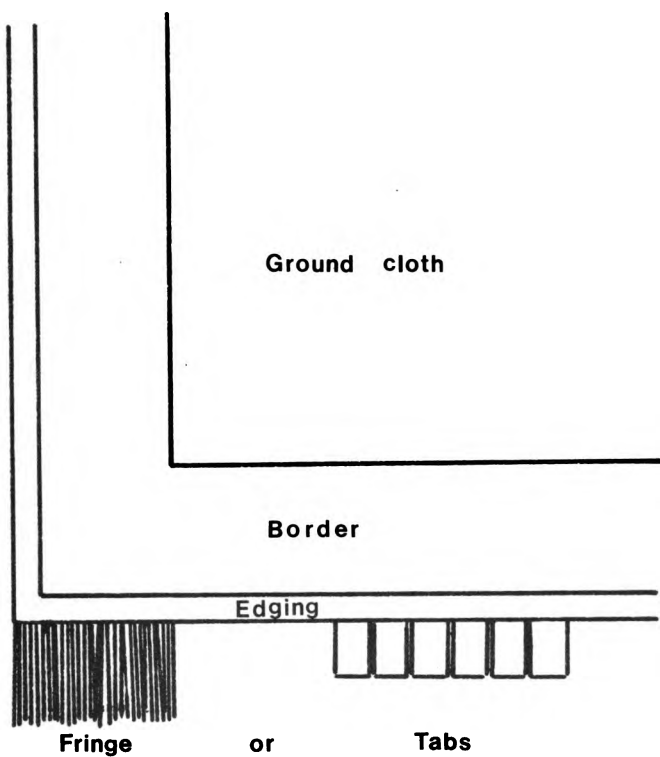
The border of the weaving consists of four different figures repeated around all four sides, equalling a total of ninety-seven figures. These images include a (A) feline (*Felis colocolo*), (B) falcon, (C) unidentified bird, and (D) human figure with skirt, anklets, golden headpiece, hair pendants, staff, fan, and tuber. The sequence of figures is indicated in the diagram.

1. Trophy head (Pl. 31)
2. 29.32.19a
3. Length: 23.5 cm. Height: 15.5 cm.
4. Cotton cord attached to head, stuffed with raw cotton
5. —

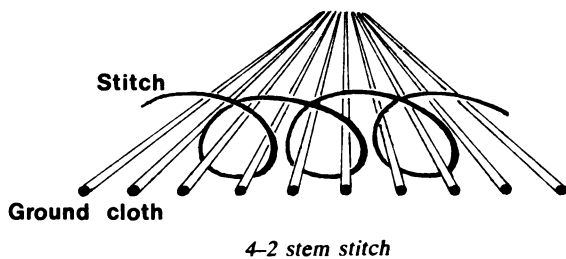
Description:

A trophy head of unknown provenience (allegedly Nazca) is included in this catalogue in order to illustrate one of the common motifs in Paracas textile iconography. The head has a cord attached to the crown, raw cotton stuffed in the eye sockets, and cactus spines as lip closures.

APPENDIX A



*Garment areas referred to
in technical descriptions*



APPENDIX B

The following list is an inventory of the attributes which appear on the images reproduced in this catalogue. A description of the term is given when necessary.

Anklets or Leggings

Bent Head Pose — The position of the body and the angle of the head in relation to the torso are the determinants of pose. In the bent head pose the figure is depicted from the side or from the front, standing and holding the arms out to the front or to the sides of the torso. The head is bent at right-angles to the shoulders.

Bracelets

Circular Head Appendage — An unidentified circular object which always appears in the same context, attached to or touching the head, is called a circular head appendage.

Face Mask

Face Painting

Fan

Feather Cape

Feather Headdress — A headdress made of straight, narrow feather-like objects is called a feather headdress, although identification as feathers is sometimes tentative.

Feline Headdress — This headdress is recognized by the small, widely-spaced triangular or curved ears of the feline head, and by the legs and tail of its body.

Feline Terminator — A signifier terminator in which small, widely-spaced ears are readily recognizable is defined as a feline terminator. Some feline terminators have elements of the serpent terminator, such as a long or bifurcated tongue.

Golden Headpiece — A forehead ornament with whisker-like projections on either side of a face and hair-like projections above is described as a golden headpiece. This identification is based on its similarity to gold headpieces in the archaeological record, although the embroidered representations are not always executed with golden thread.

Golden Headpiece (hand-held) — The form of this object relates it to the above attribute, but it is held in the hand rather than worn as a head ornament.

Golden Headpiece Motif — The golden headpiece motif looks like the two previous attributes, but is not worn on the forehead nor held in a hand. Rather, it appears on human arms, legs, garments, as the tongue of a serpent terminator, etc.

Hair Pendants

Human Feet — Human feet are shown from above (toenails are often indicated by a change in the color of the yarn), and may have from three to five toes.

Inverted Head Pose — A figure in the inverted head pose stands upright with the head thrown backwards so that the face is seen upside-down. The back or front of the body is presented; in the latter case the image is a composite view with the inverted head seen as though looking from the back of the figure and the torso and appendages from the front. The arms are usually raised upwards, although they are occasionally extended to the sides of the torso.

Knife — A short rectangular object with a pointed extremity (sometimes embroidered in a different color) is identified as a knife.

Monster Face — See entry 35.32.210 for a description of this attribute.

Mouth Mask

Necklace — A row of shells strung together and worn around the neck as a collar is called a necklace.

Net Bag

Non-human Feet — A non-human foot has four or five digits, one of which is opposable.

Object X — An object which looks like a pouch with two cords appears in numerous contexts and is referred to as an unidentifiable object x. Held in the hand with the longer of two cords wrapped over the wrist, the trapezoidal pouch resembles that of Paracas slings found in the archaeological record.¹⁹

Pectoral — A single object suspended from the neck on a cord is called a pectoral.

Serpent Terminator — There is considerable variation in the details among those signifier terminators identified as serpents. In most examples a circular head (which may or may not be divided into upper and lower areas) has a tongue projecting from the mouth.

Shark Motif — An attribute seen in one textile in the GEM collection (35.32.205) is identified as a shark by the presence of two dorsal fins which angle back from the head, two pectoral fins, and the shape of the head.

Signifier — A long streamer appended to the back of the headdress, the lower back, or the mouth mask is termed a signifier. The term “signifier” was coined by Roark to refer to a meaning-bearer whose different variants “appear to distinguish slightly different manifestations or aspects” of a being.²⁰

Skeletonized Torso — A skeletonized torso is indicated by the depiction of ribs and sternum on the front of the chest, or by representations of ribs as a series of slits projecting inwards from the edges of the upper torso.

Spear — Any long staff terminating in a point is identified as a spear.

Staff with Attachments — This staff is always curved or bent at an angle,

with two rectangular or cup-like attachments on the upper section. A stylized bell on the end of a cord is often suspended from each of the staff attachments.

Static Pose — A figure in a static pose stands facing the viewer, with the head on the same axis as the torso. Arms may be held in front of the chest or to the sides.

Straight Staff — Any slender straight rod, either short and baton-like or long, is called a straight staff.

Tied Pouch

Trophy Body — The representation of a trophy body with its legs and torso is called a trophy body.

Trophy Head — A trophy head is a human head severed from its torso.

Vegetation — Vegetation motifs include beans, tuber plants, and unidentifiable plants.

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NOTES

¹ Murra, 1962, p. 721.

² Murra, 1962, p. 713.

³ Cobo, 1895, vol. 4, bk. 14, ch. XIX, pp. 237-238.

⁴ Cieza, 1862, ch. LXIII.

⁵ See Dwyer and Dwyer, 1973, for a good study of Paracas mortuary patterns.

⁶ For a description of the geology and ecology of the Paracas Peninsula, see Craig and Psuty, 1968.

⁷ Tello, 1959, p. 48.

⁸ Menzel, Rowe, and Dawson, 1964.

⁹ Dwyer, n.d., p. 86.

¹⁰ Dwyer, n.d., p. 87.

¹¹ Dwyer, n.d., pp. 218-19.

¹² Although Carrion Cachot (1949, p. 10) states that all bundles "contain mummies of men of advanced age, mummies of women not being found up to the present ...", the skeletal remains of the Necropolis cadavers have never been thoroughly studied by a physical anthropologist (Toribio Mejía Xesspe, personal communication, July 5, 1978). We, therefore, do not yet have scientific proof of the sex nor age of the bodies.

¹³ For discussion of the pre-Columbian Peruvian poncho, see Huepenbecker, 1969.

¹⁴ This knife is reproduced in Disselhoff, 1972, p. 277.

¹⁵ The leather has tentatively been identified as feline by specialists in the Museum of Natural History, Göteborg. See Wassén, 1950.

¹⁶ This identification was suggested to me by Manuel Rios.

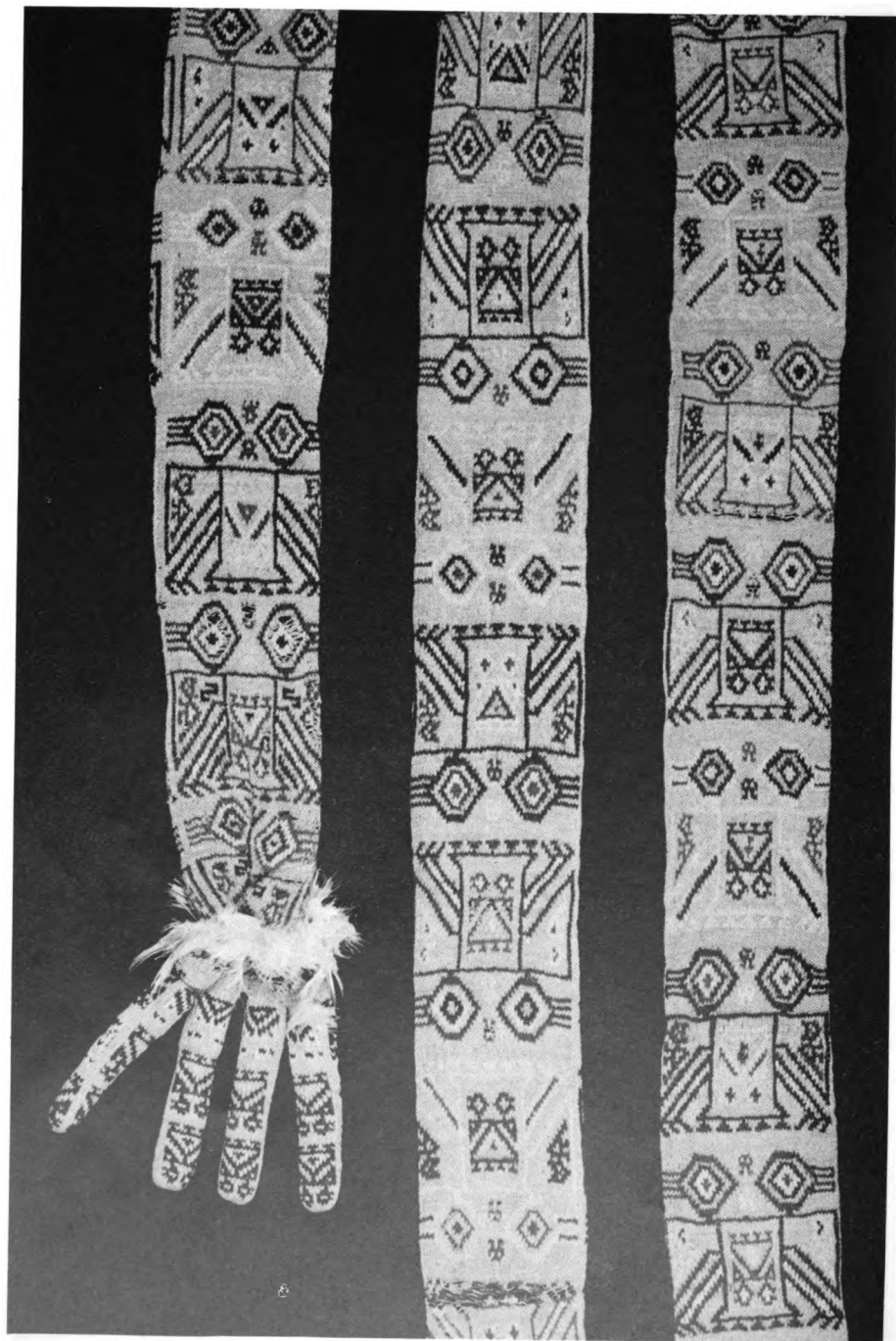
¹⁷ This identification was suggested to me by John O'Neill, although he does not feel it is possible to make a definite identification.

¹⁸ For further information on representations of the San Pedro cactus in Peruvian art, see Sharon and Donnan, 1978.

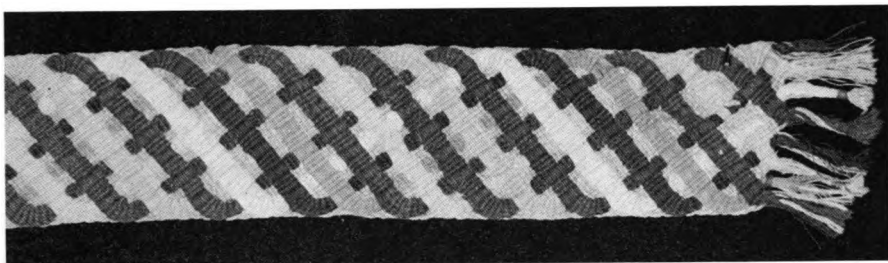
¹⁹ The identification as a sling was suggested by James Neely.

²⁰ Roark, Richard Paul, 1965, p. 17.

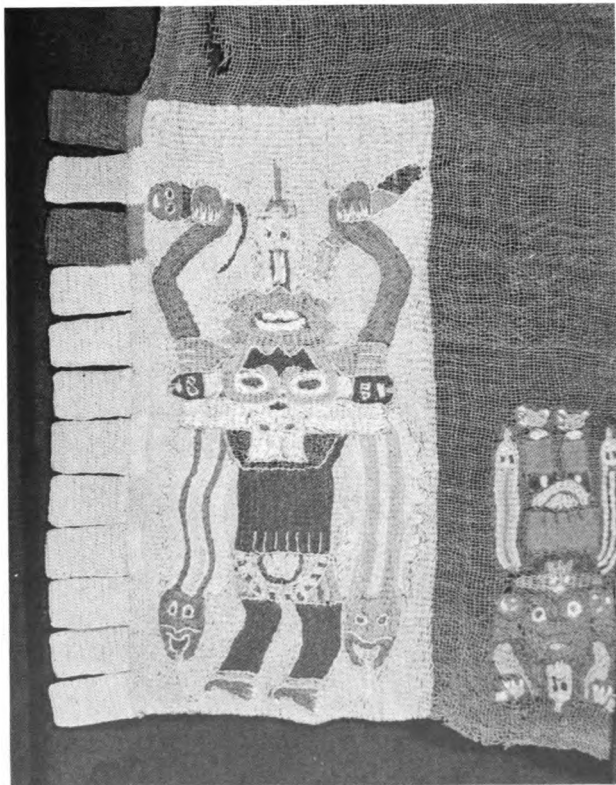
PLATES



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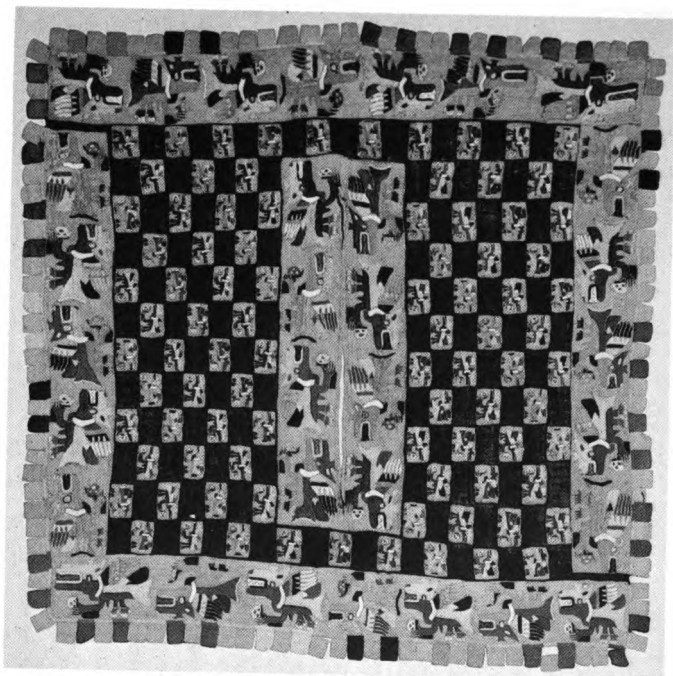


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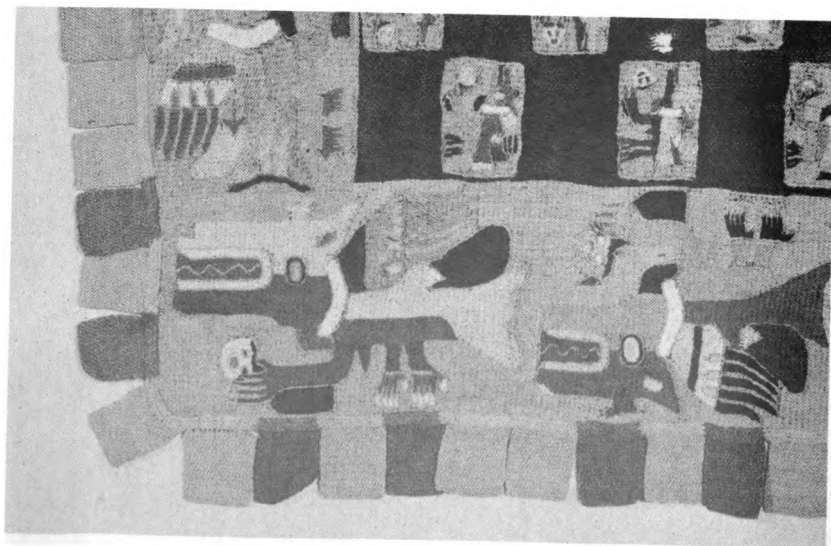
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Pl. 4



35.32.186

Pl. 5



35.32.186



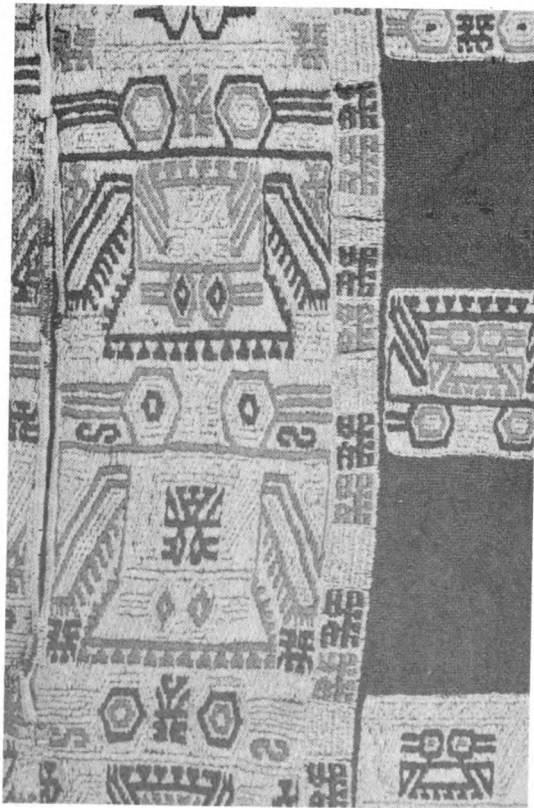
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Pl. 7

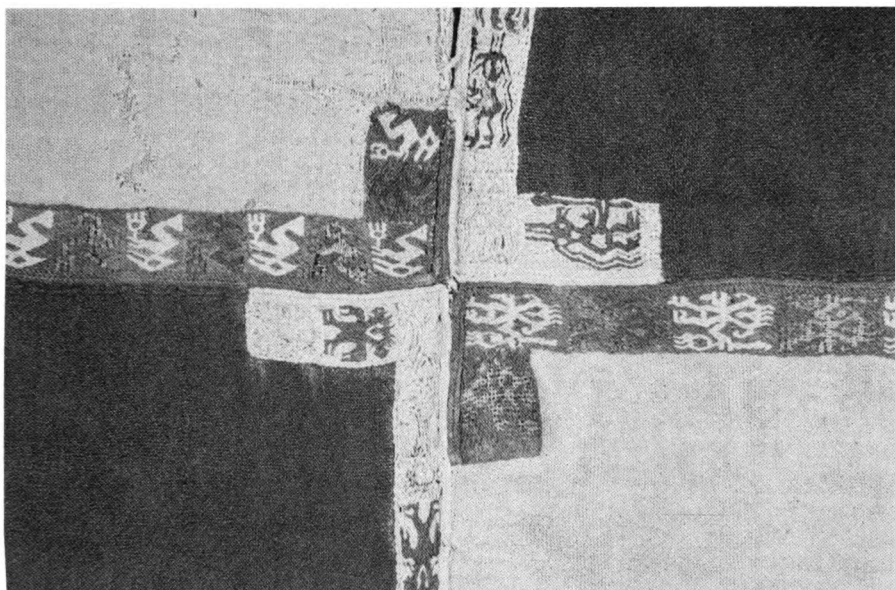


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Pl. 8



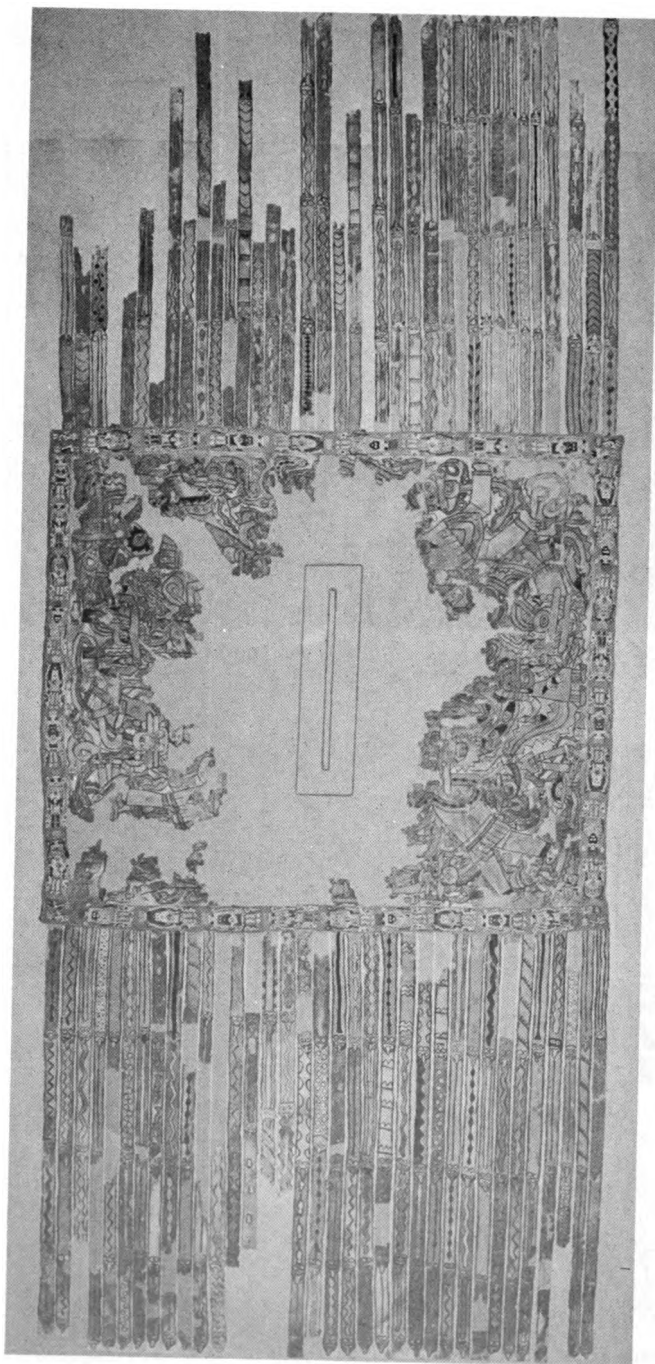
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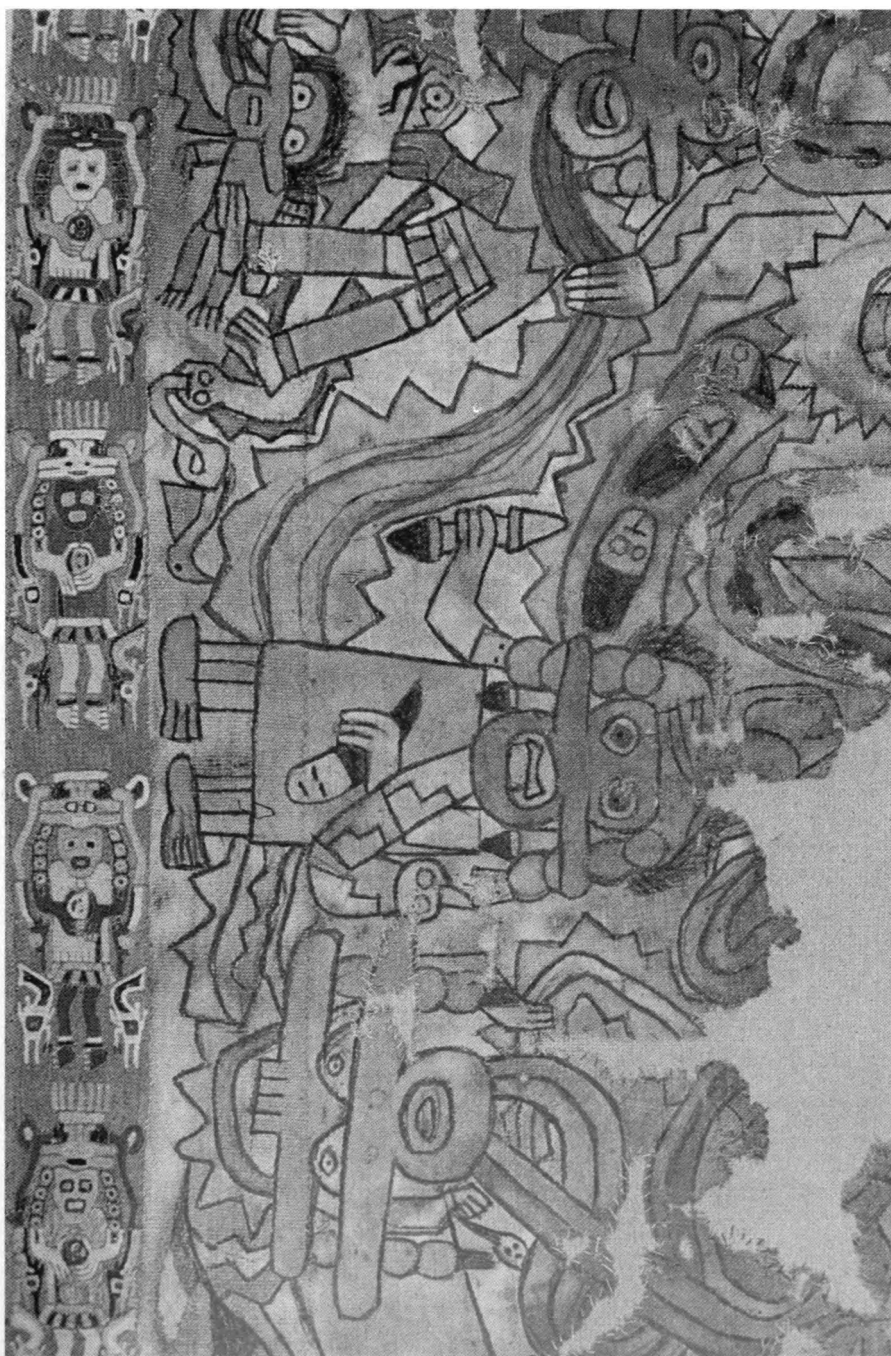
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35.32.120 (Side B)

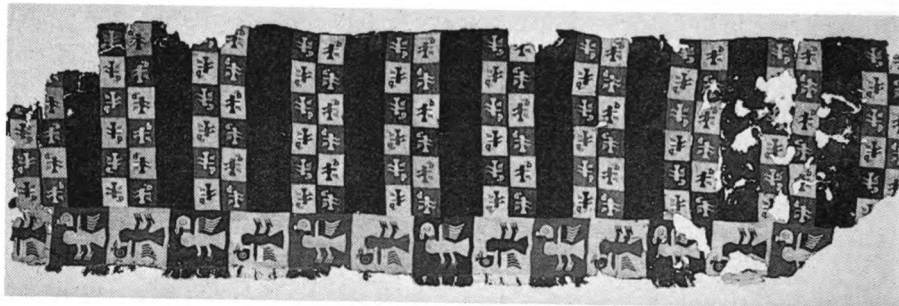


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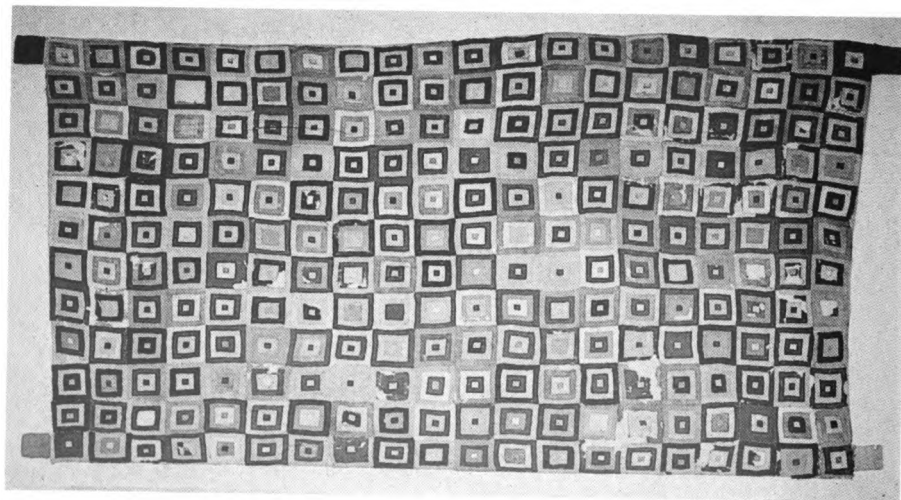
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Pl. 13



35.32.129

Pl. 14

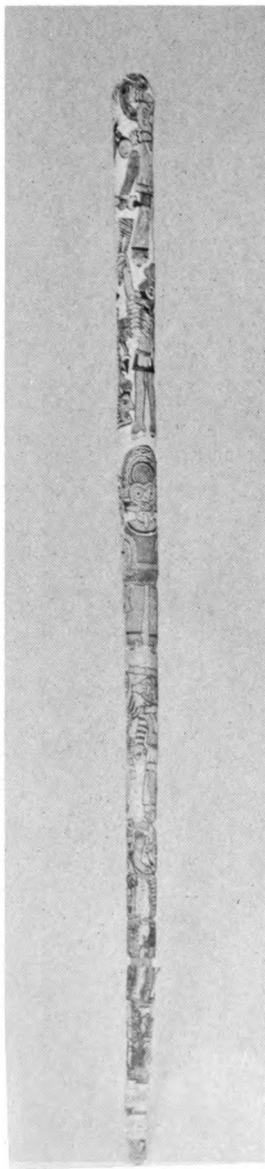


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35.32.208

Pl. 16



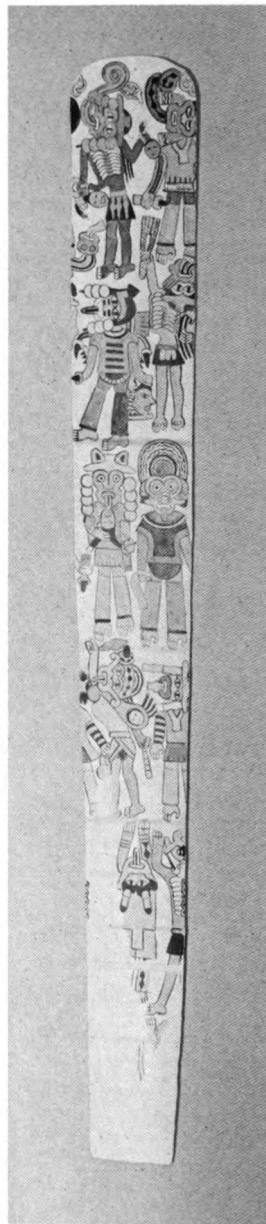
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Pl. 17

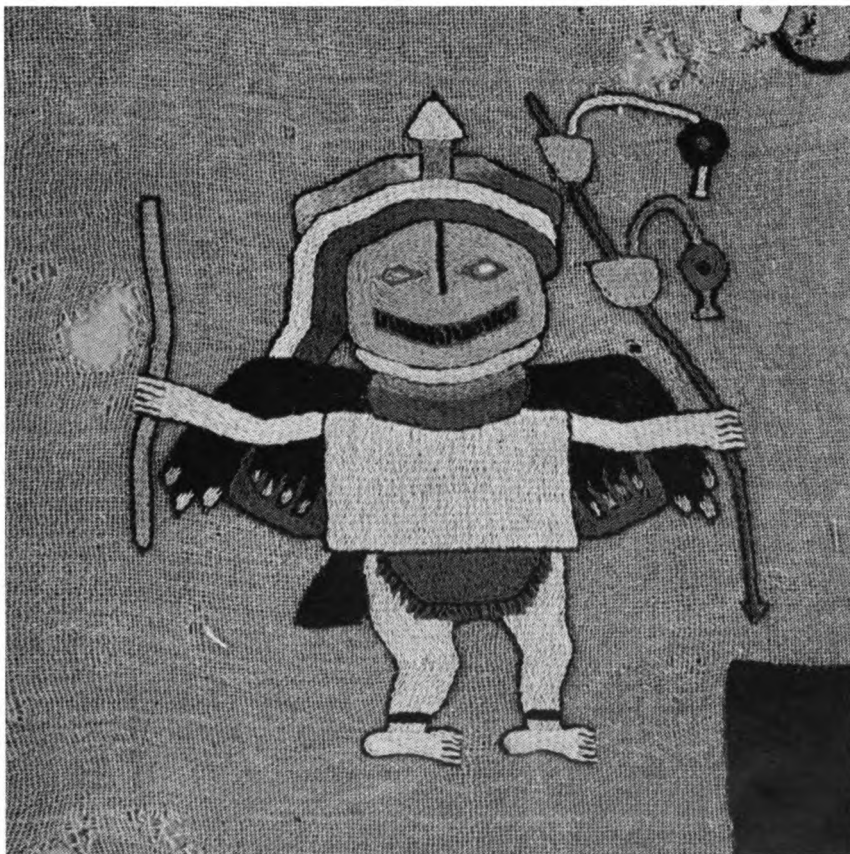


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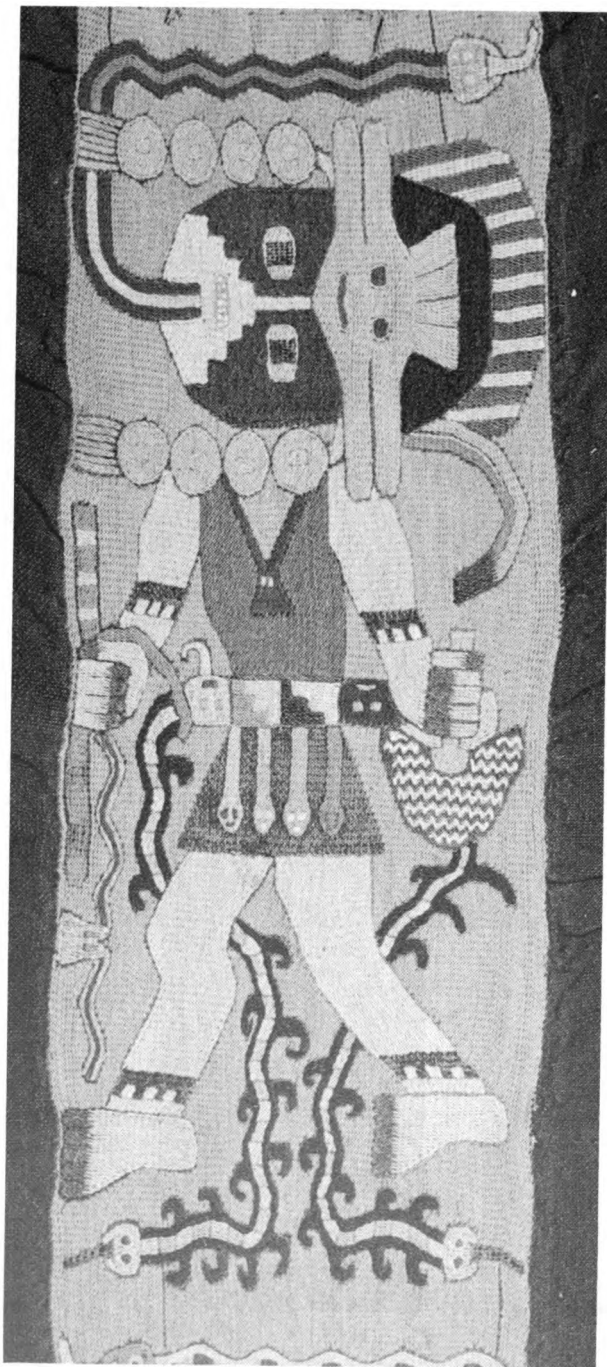
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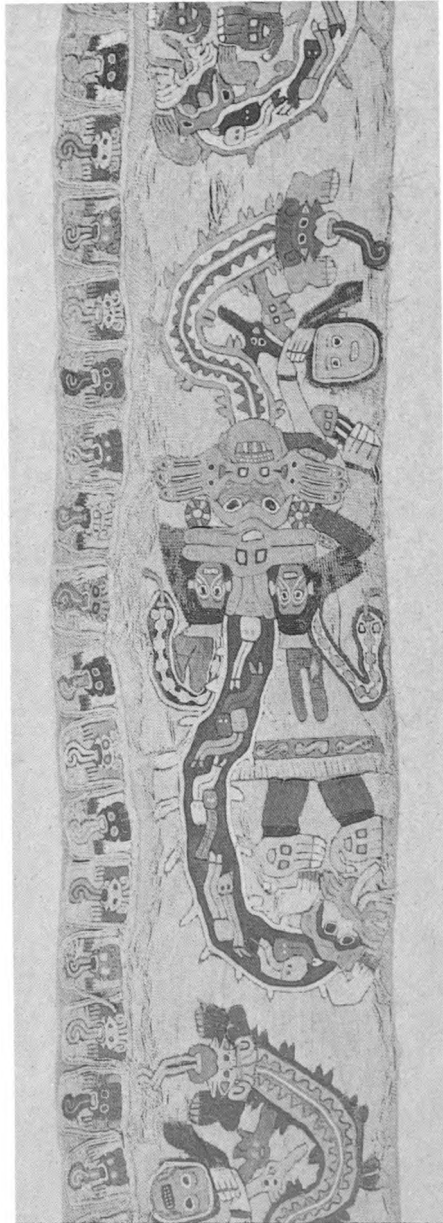
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35.32.209



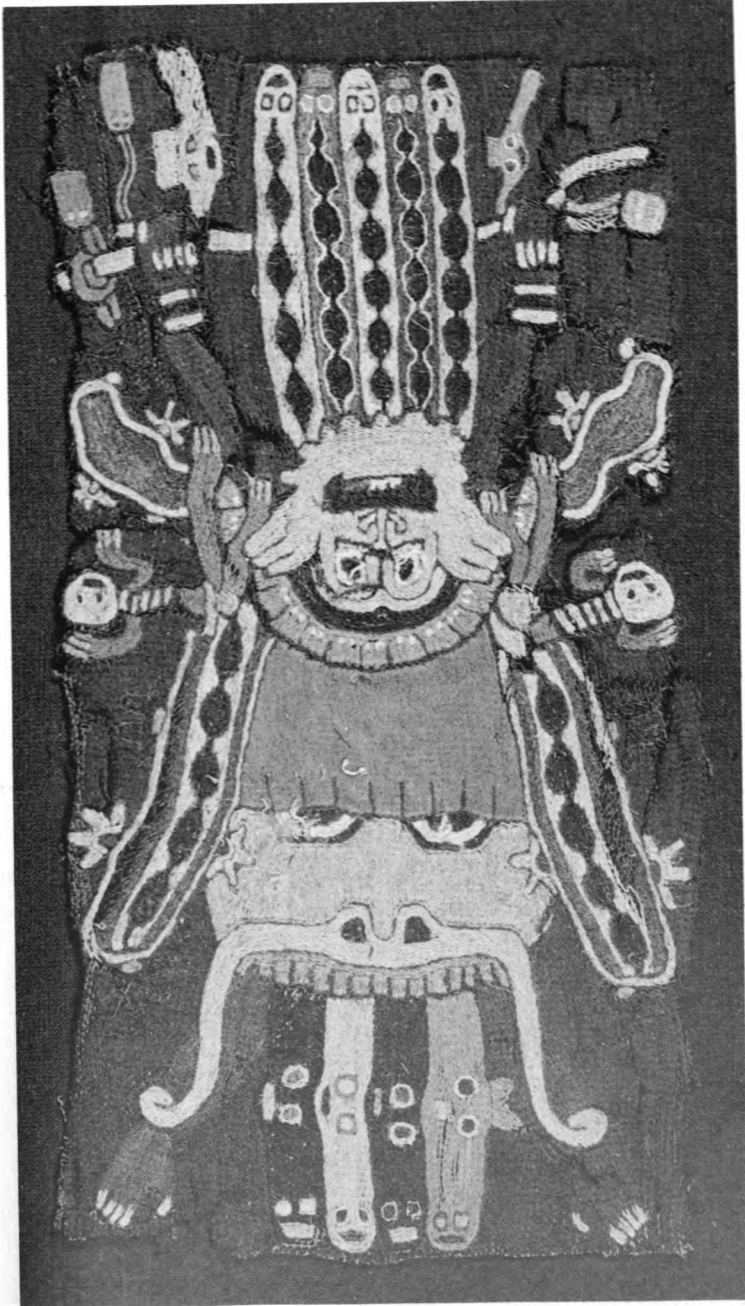
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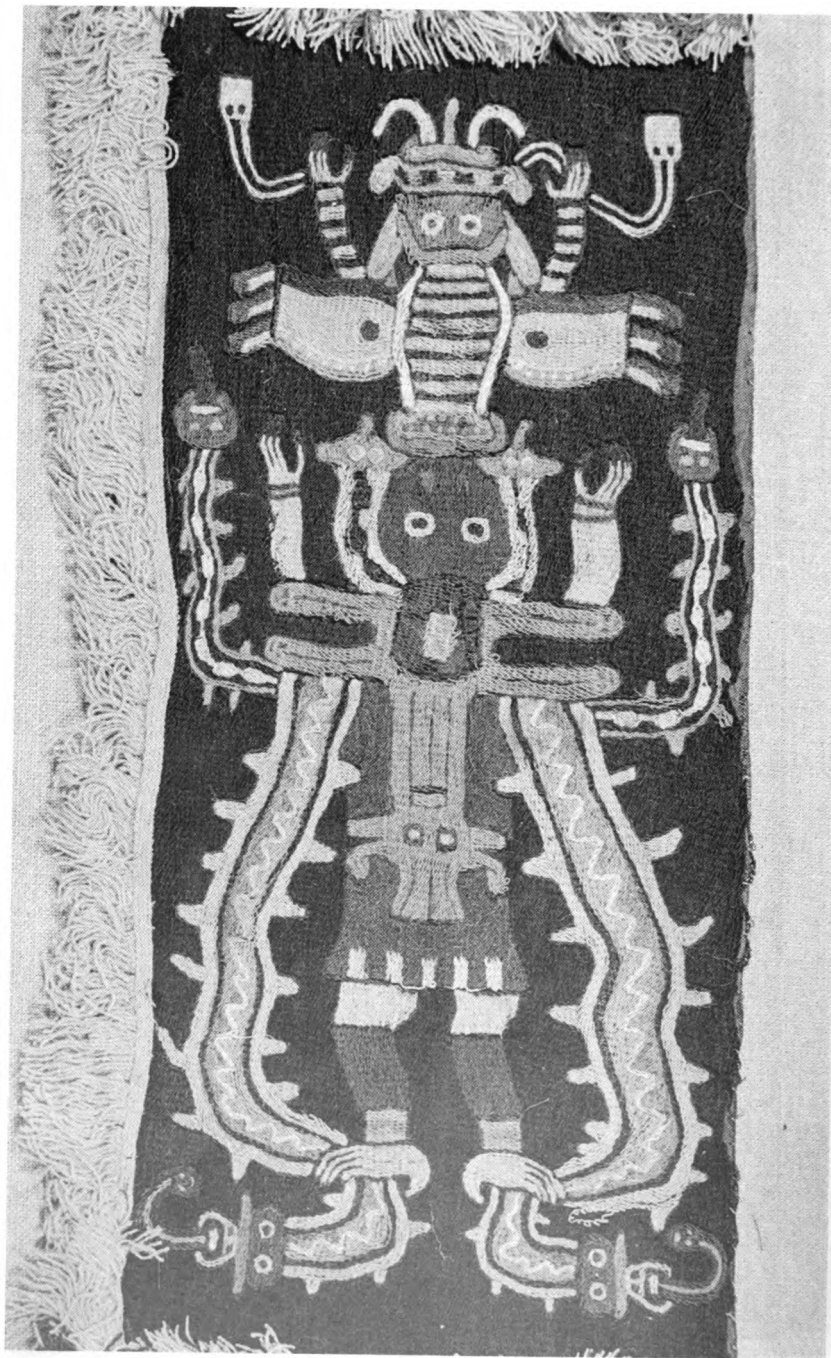
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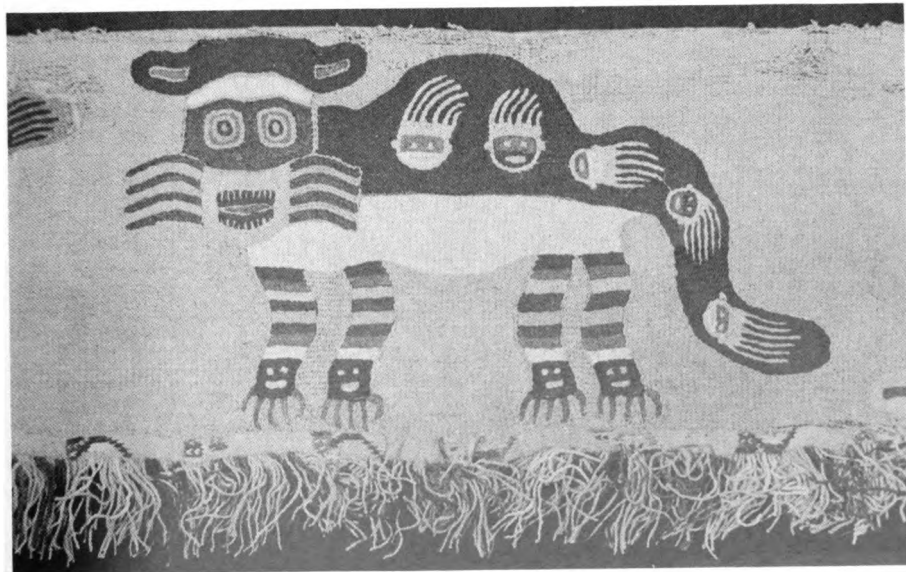


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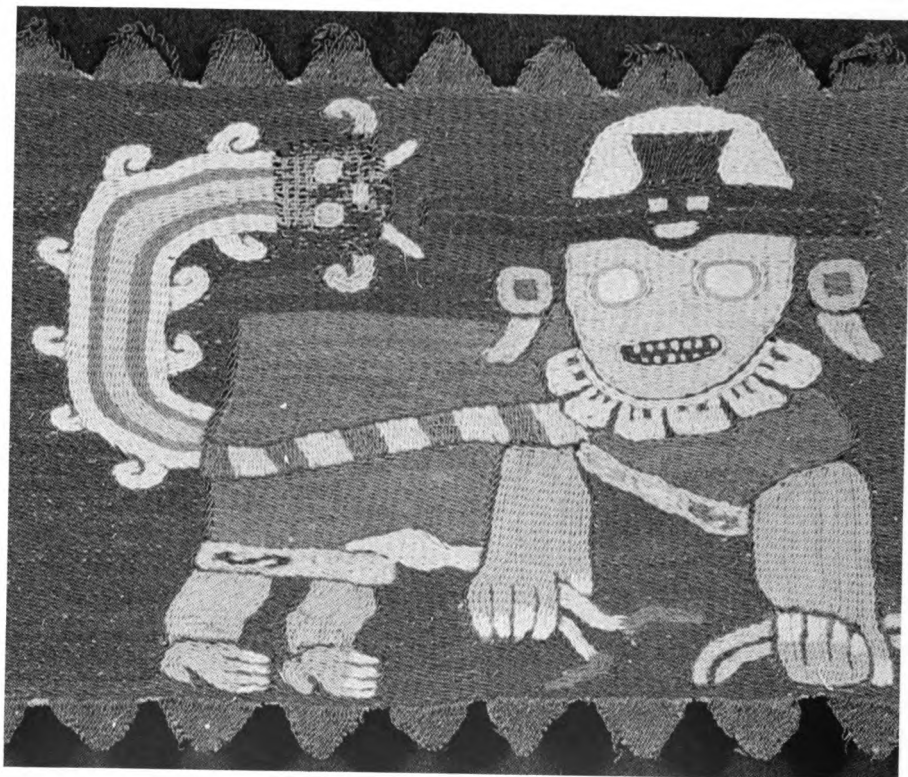
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Pl. 26



35.32.80

Pl. 27

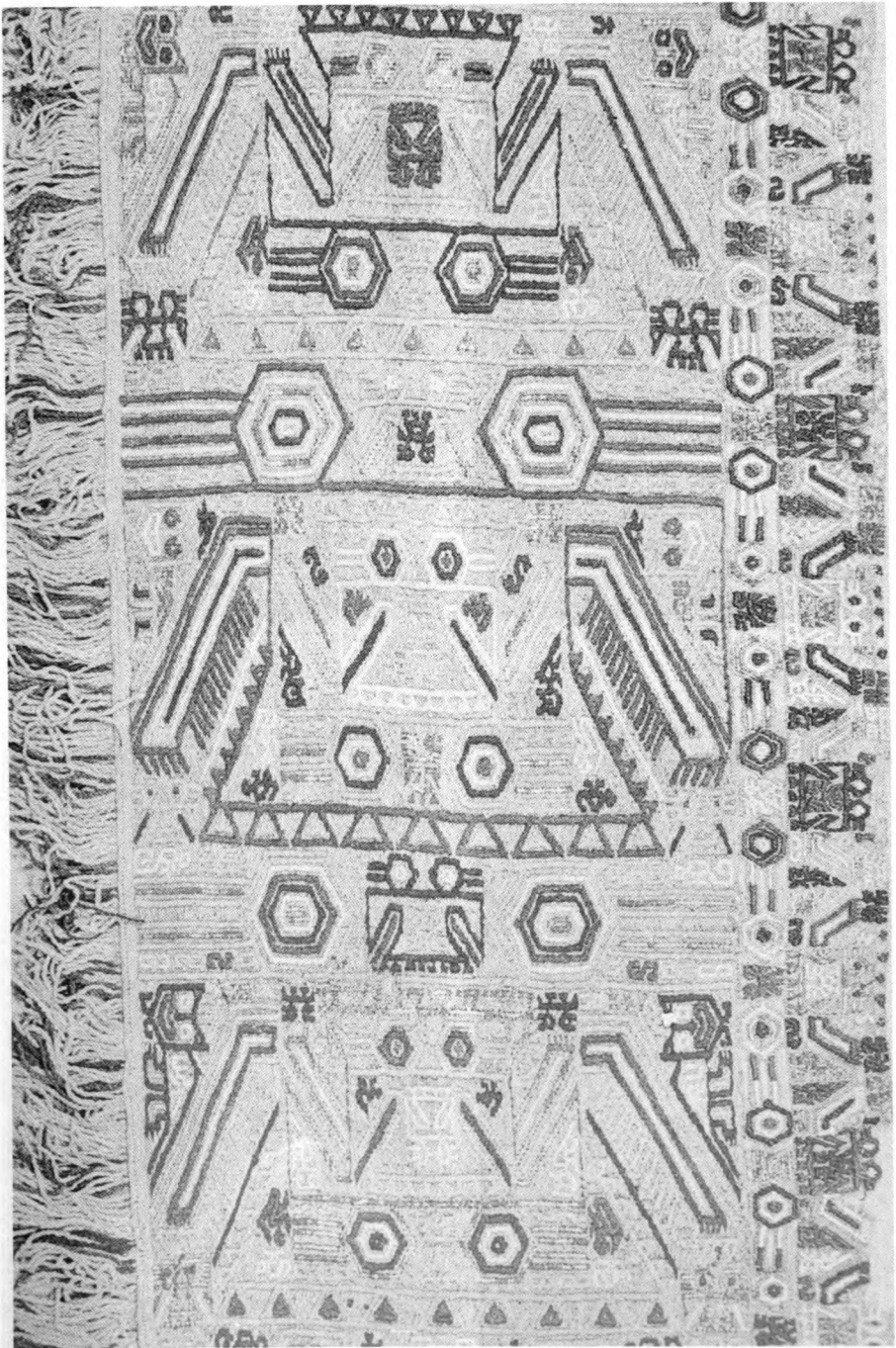


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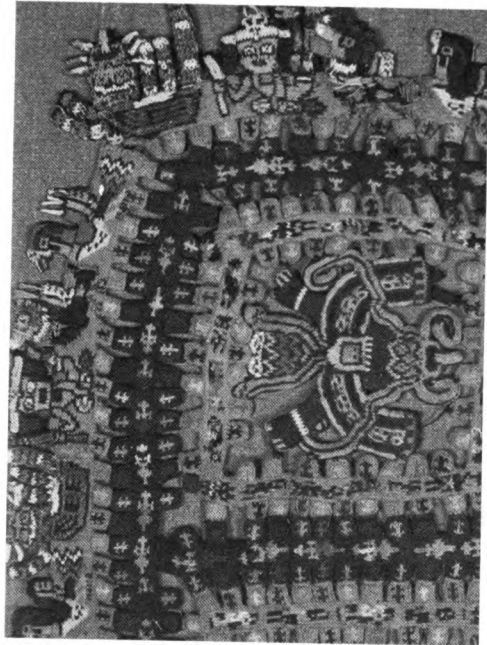
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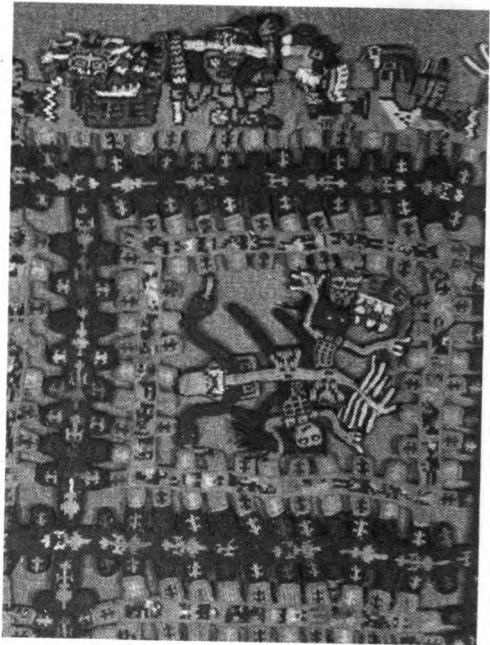
32.16.120



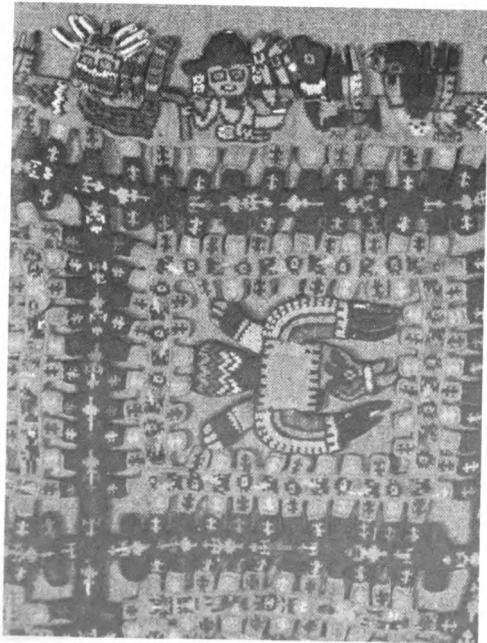
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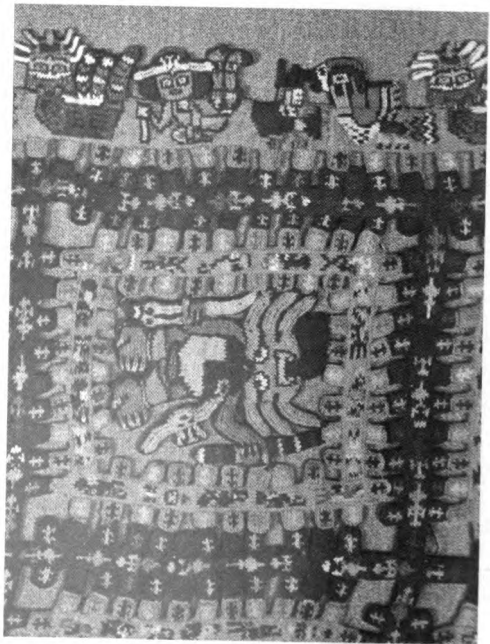
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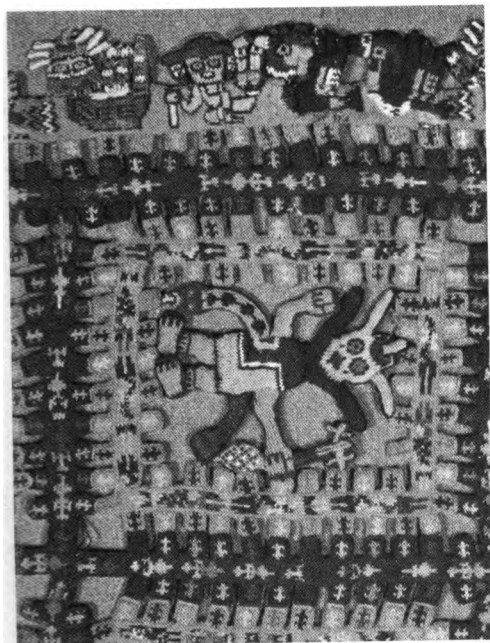
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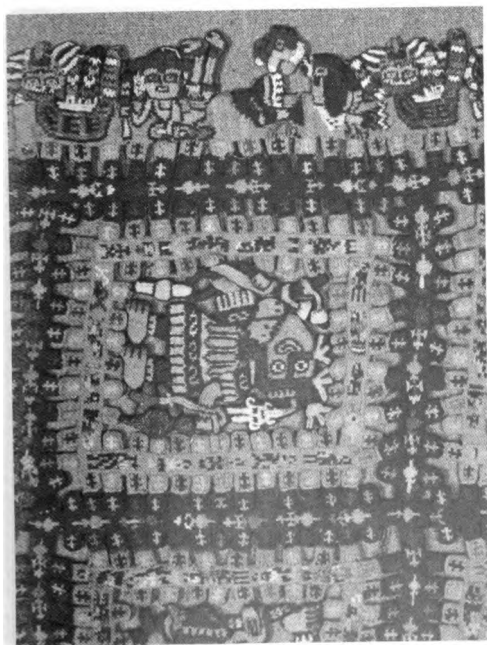
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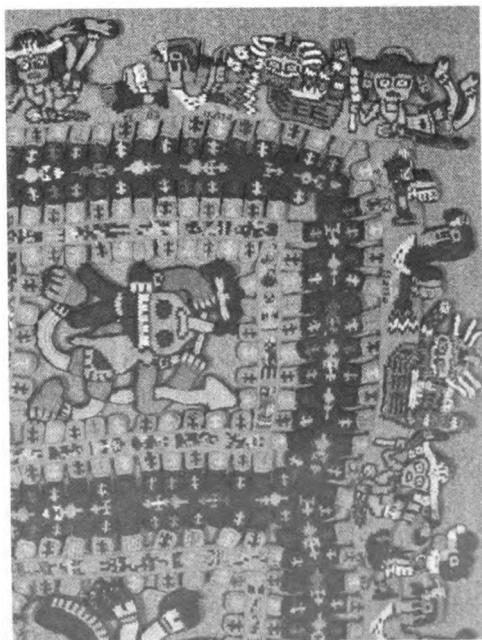
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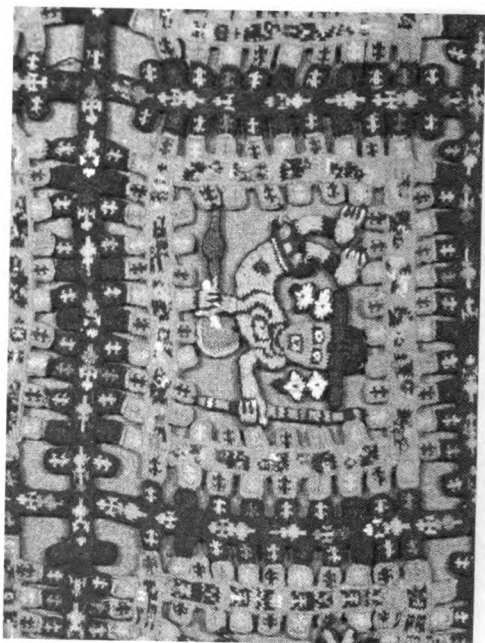
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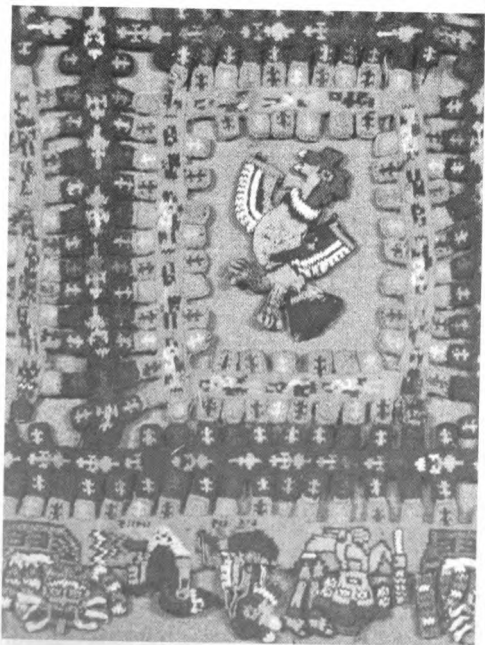
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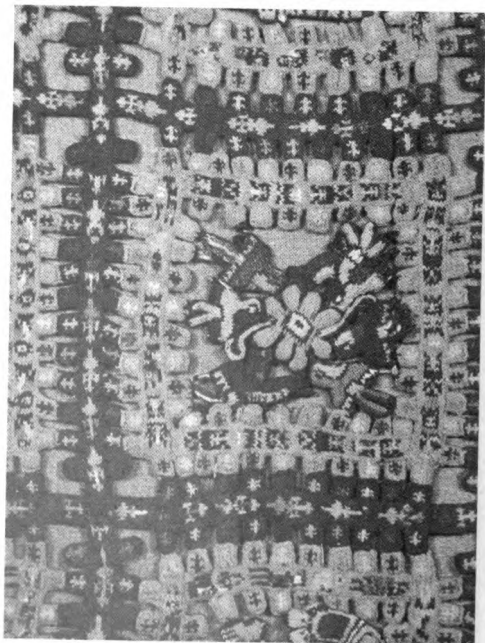
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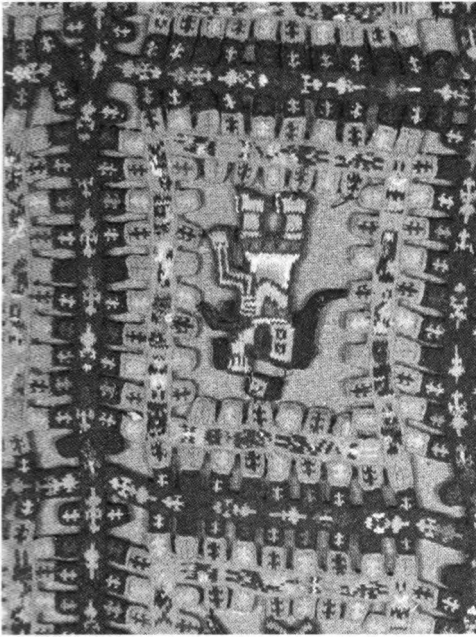
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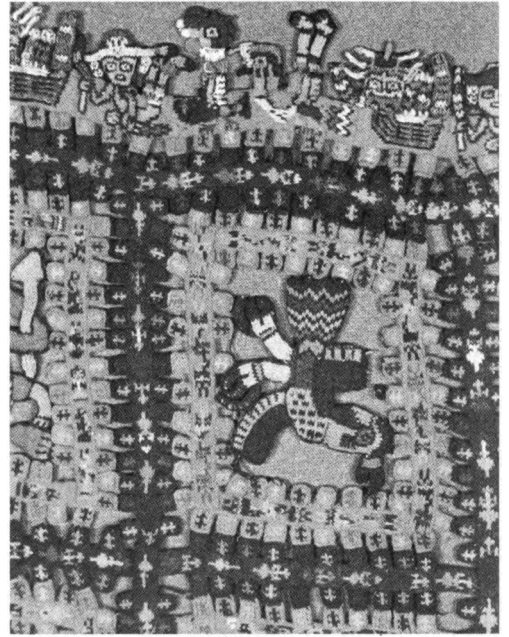
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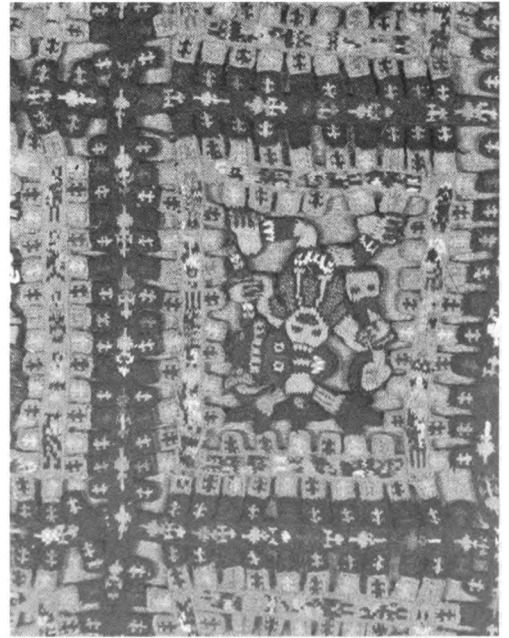
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16



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15



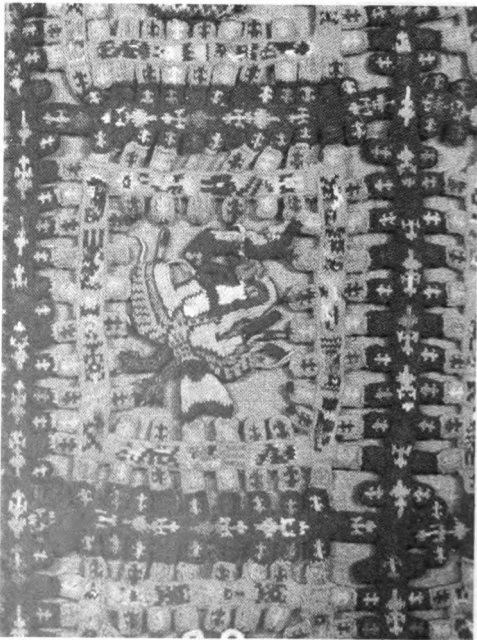
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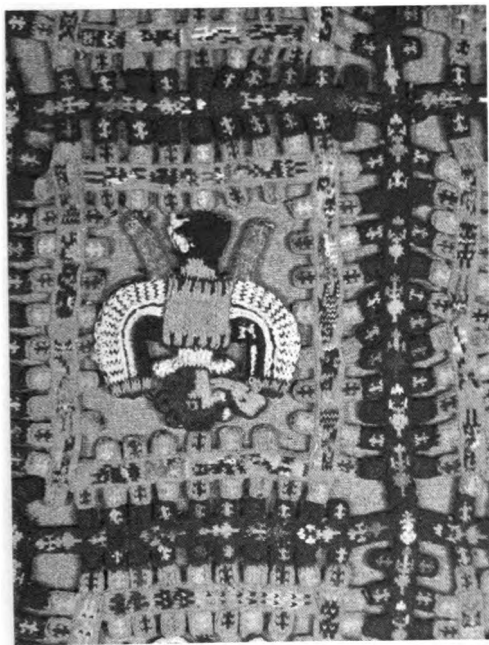
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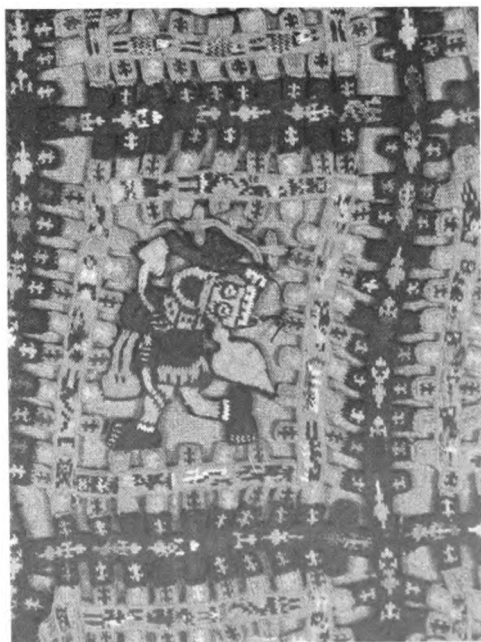
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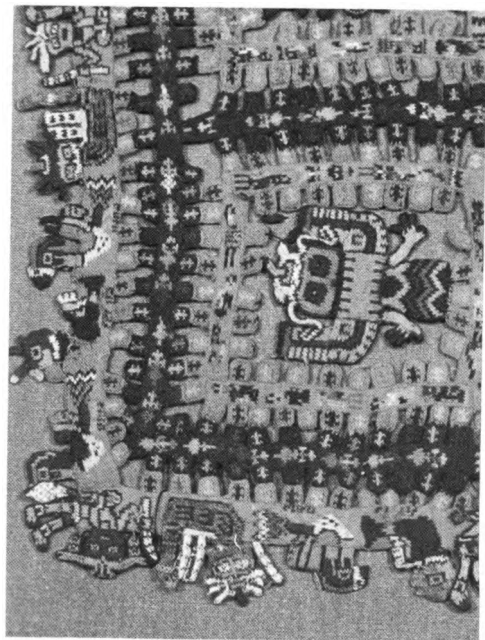
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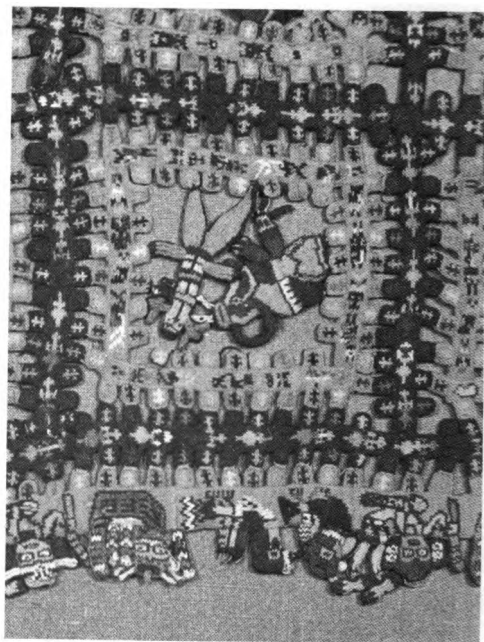
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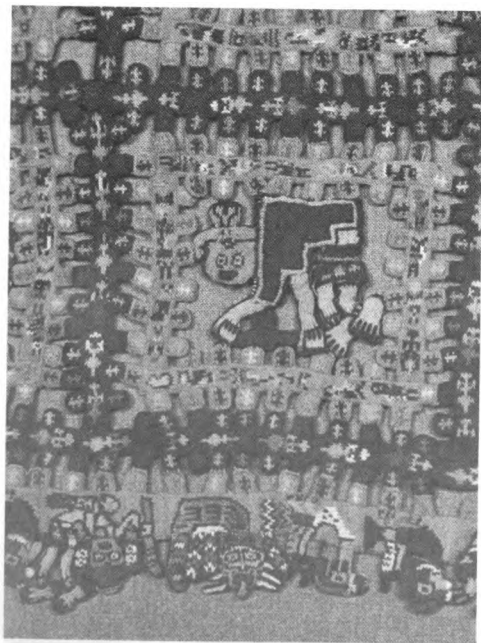
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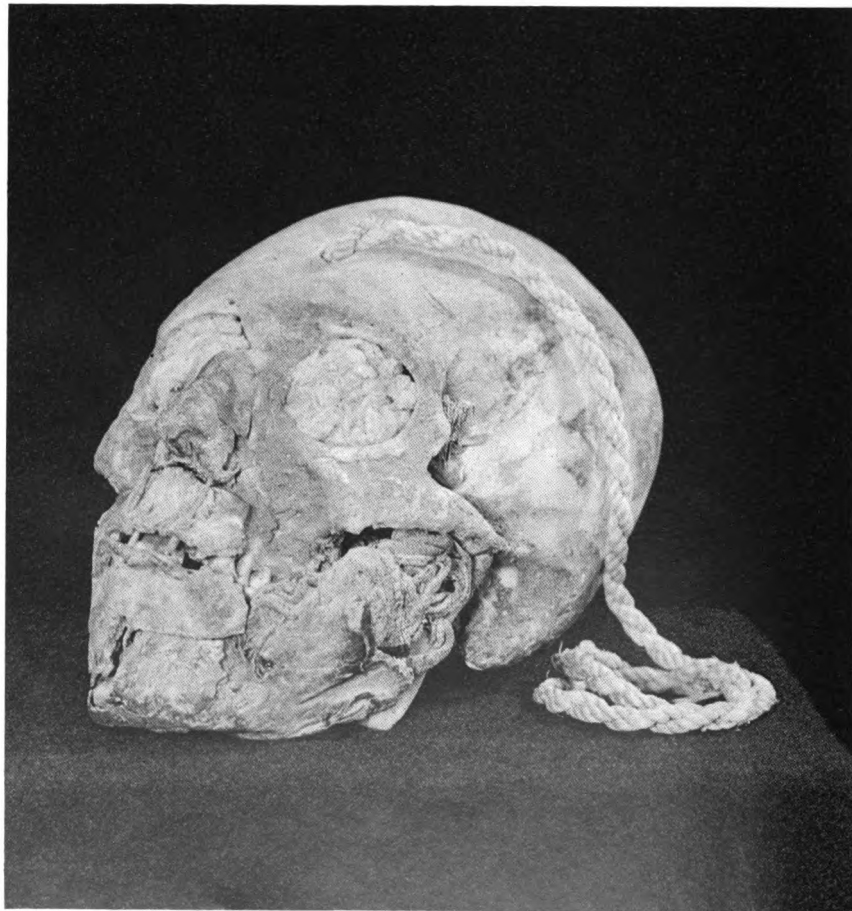


31



32

Pl. 31



29.32.19a

Color Plates



35.32.116

Pl. 33



35.32.189



35.32.129



35.32.118



35.32.197



35.32.79

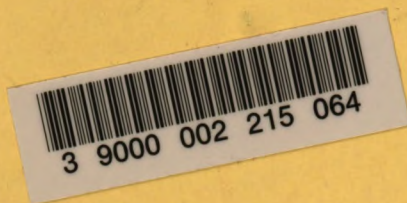


35.32.132



35.32.179

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